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In 1967, the ITV Humanities project, under a grant from the National Endowment for the Humanities, sponsored a search for instructional television series proposals which were to show an innovative, interdisciplinary approach to the teaching of humanities at the high school level. Five proposals were selected to be developed into pilot productions. The creator of the idea for the series met with a staff of television production personnel and Humanities experts to produce the pilot program. The programs were then viewed by producers, directors, and ITV personnel at the National Association of Educational Broadcasters national convention, a typical high school class, and 25 high school teachers. Scripts and verbatim transcriptions of conferences and discussions document the evolution of the original idea into the final production. The comments of ITV experts, high school students and teachers serve as an evaluation for each program. A production chronology is given for each show. The report is intended primarily for anyone who may be interested in the problems related to producing instructional television programs. (JY)

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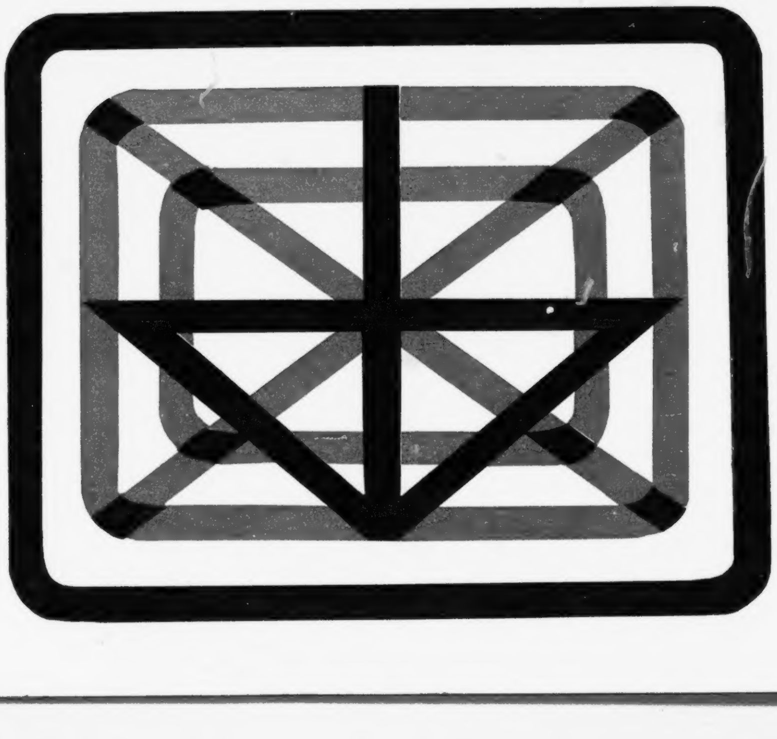
the
ITV
Humanities
Project



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the ITV Humanities Project

a History of Five Experimental Programs for Instructional Television

Administered by the
WGBH Educational Foundation
under a grant from
The National Endowment
for the Humanities

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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ITV HUMANITIES PROJECT

The ITV Humanities Project was announced in February, 1967, under a grant from the National Endowment for the Humanities. The original brochure stated the project goals as follows:

> "To stimulate reevaluation of the medium's potential by ITV personnel.
>
> "To encourage an inter-disciplinary approach to the Humanities on the high school level.
>
> "To select the five most promising program proposals currently available and provide the creators with an opportunity to develop actual pilot productions.
>
> "To employ a workshop approach to the pilot productions giving the participants an opportunity for exchange of ideas with well-established experts in the Humanities and Television.
>
> "To make the productions available for in-school classroom use or seminars with other ITV personnel."

Each applicant submitted ten copies of a series proposal he considered an innovative and effective contribution to ITV. Development of the idea was left solely to the applicant, except for the advice and guidance supplied by the Project staff, or consultants in content and production. The decision as to whether any advice given was to be used was left to the discretion of the selected applicant.

There were more than sixty qualified entries under the regulations stated in the announcement, submitted from twenty-one states. In April and early May of 1967, selection panels convened in New York, Chicago, Los Angeles, Denver, and Atlanta, each one considering approximately twelve series proposals. The panelists were selected for their interest in ITV or the Humanities, or both, with each panel having at least one person who had actual working experience on the high school level and preferably in ITV. The results of the panels' discussions are indicated in the following chart.

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Kinescope prints are available for nominal handling charges through:
National Center for School and College Television
University of Indiana, Bloomington, Indiana
and
The Great Plains Library
University of Nebraska, Lincoln, Nebraska

For other information on the project, please address inquiries to:
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The present report is an attempt to provide a history of the development of each of the five experimental pilots produced in the ITV Humanities Project. Each of the five sub-sections is composed of transcribed materials made during conferences and discussions that resulted in the pilot presentation as taped.

Hopefully, this report will be of interest to all those involved in producing instructional materials for television in the classroom; it chronicles pit-falls as well as successes.

For the first four pilots in this report, the Project Staff recommends that the reader view the pilot before reading the report. In the case of "Man's Ability To Search And Reason," it would be preferable first to read the report, then to view the pilot classroom observation.

PANEL	PANELISTS	SELECTED PROPOSALS	ALTERNATE PROPOSALS
NEW YORK CITY	Aaron Fink James MacAllen James MacAndrew Paul Weiss Richard Gibboney	Rick Krepela, free-lance writer, Atlanta, Georgia. *Frank Leslie's Illustrated Newspaper.*	Harry Liebowitz, Senior Producer/Director, Wayne State University, Detroit, Michigan. *Four Years That Will Live in Infamy.*
CHICAGO	Edwin G. Cohen Lee S. Dreyfus Presley D. Holmes, Jr. Karen Kuehner Robert W. Pirsein	Martin Fass, Instructional Materials Specialist, Xerox Corporation. *Man's Ability to Search and Reason.*	Mrs. Marye D. Benjamin, Script Editor, Director of Special Programs, KLRN-TV, Austin, Texas. *The Well-Fed Mind*
LOS ANGELES	Phillip Essman James Loper Allan Nevins Lawrence Smith Patricia Swenson	John P. Malcolm, Instructor in Radio/TV, State University College Fredonia, New York. *A Journey is a Person in Itself.*	Linda Kasanoff, Yvonne Kuhlman, teachers, Mt. Kisco, New York. *Love-Language of Nature.* Special Commendation to James Bostain, Scientific Linguist, Foreign Service Institute, State Department. *Rulebook English.*
DENVER	Paul Ringler L. Tracy Clement Gerald Willsea Neal M. Cross Noel Jordan	Patricia Barnard, Director of Television, Museum of Fine Arts, Boston, Massachusetts. *The Spade and the Chisel.*	Donald A. Pash, Fine Arts Program, Associate Professor, Michigan State University. *Impressionism and the Arts.*
ATLANTA	Marion Lowry Robert Schenkkan Kathryn J. Noyes C. B. Hunt Raymond Wilson	Warren Buford, Director of Humanities, Sacred Heart College, Belmont, North Carolina. *A Search.*	Eleanor Page, Music Supervisor, KLRN-TV, Austin, Texas. *Voix Contemporaines.*

LIST OF SUBMISSIONS TO THE ITV HUMANITIES PROJECT

STYLES OF COMMUNICATION: The Means of Self-Expression;

Roy J. BETZER, Chadron, NEBRASKA.
The structure of a poem is analyzed by a lecturer. A guest reader interprets the poem just analyzed.

DIALECTS AND HISTORY: "He Talks Funny!";

Adele Moyer ALLISON, Pittsburgh, PENNSYLVANIA.
An exploration of the different dialects in the United States. Eight college students of different regional backgrounds take tours, see sights, explore language and literature together.

EXPRESSION: The Spoken Word;

Donald C. MILLER, Missoula, MONTANA.
Animation is used to tell the story of the oral communication of man throughout history.

THE SEARCH FOR PERSONAL FREEDOM: Greece;

Frank A. MAZZIO, Beaverton, OREGON.
A narrator, an eminent authority and occasional performers present a "cultural epoch" view of Man and history.

STYLES OF COMMUNICATION: The Means of Self-Expression;

Walker GIBSON, New York, NEW YORK.
By a series of dramatic illustrations, Dr. Gibson leads students to an awareness of the choices available to them as communicators.

AMERICAN LITERATURE: "The Long Rusty Track;"

John MALCOLM, Fredonia, NEW YORK.
SELECTED FOR PRODUCTION BY LOS ANGELES PANEL. See report. *(A Journal is a Person in Itself)*

MUSICVISION CLASSICS:

William HANLEY, Woodstock, NEW YORK.
An invention enables spectators to play solo instruments with famous orchestras.

THIS OLD HOME: A Famous Family;

Ruth CARTER, Corvallis, OREGON.
"The Wayside" on Lexington Road, Concord, Mass. is used as a setting for discussion of literature written there and authors who lived there.

ONCE UPON AN INDIAN TALE: The Abandoned Boy;

Helen S. CARKIN, Chico, CALIFORNIA.
A pantomime drama with narrative on film, using original sites as they might have been when the Indians inhabited the Western woodlands. A teacher presents Indian artifacts.

FRANK LESLIE'S ILLUSTRATED NEWSPAPER: A Chronicle of Change;

Rick KREPELA, Atlanta, GEORGIA.
SELECTED FOR PRODUCTION BY NEW YORK PANEL. See report.

HISTORY ON TRIAL: Henry VII;

Alex TOOGOOD, Chapel Hill, NORTH CAROLINA.
Prominant figures in history are put on mock trial, with students taking part in the jury.

THAT'S A MATTER OF OPINION!: Jules Feiffer;

David DOWE and Barbara METZGER, Boston, MASSACHUSETTS.
The cartoonist-satirist discusses his life and times in relation to his work. An on-location interview with Feiffer is integrated with newsclips and other realia.

THE ARTS THROUGH THE AGES: Impressionism and the Arts;

Donald A. PASH, East Lansing, MICHIGAN.

Relationships among the Arts are shown by integrating commentary with music, art, oral interpretation of theater, poetry, and other forms of literature. SELECTED AS ALTERNATE PILOT PRODUCTION BY DENVER PANEL.

THE CONCORD GROUP: Emerson;

Bruce M. MINNIX, Los Angeles, CALIFORNIA.

Readings from historical works, poetry, and other literature of Emerson, Thoreau, Hawthorne, and the Alcotts, is presented on-the-scene in Concord, Salem and other New England sites.

THE CONTEMPORARY ARTS: Typography in Poetry;

David A. SHERMAN, Leaburg, OREGON.

A variety of production techniques, including animation, taped interviews, numerous graphics, support a practising artist as he discusses his approach to his work.

THE USES OF POWER;

George ARMS for John SCHWARZWALDER of KTCA-TV, St. Paul, MINNESOTA.

Through interviews with prominant figures in government, industry, etc., a host-moderator delineates the lines of power which control contemporary social institutions. A highly visual "documentary" introduces the program.

THE JUDGMENTS OF MAN: An Interesting Episode in the Life of William Manchester;

George ARMS for John SCHWARZWALDER of KTCA-TV, St. Paul, MINNESOTA.

The presentation of three points of view about a current controversy reveals ethical and general philosophical considerations. In this case, William Manchester, the publisher of *Look*, and the Kennedy family present their views on the publication of Manchester's book, *The Death of a President.*

REVOLUTIONS OF OUR TIME: The Megalopolis Quandry;

George ARMS for John SCHWARZWALDER of KTCA-TV, St. Paul, MINNESOTA.

Recent changes in current life-constructs are investigated. Film inserts, graphs, on-camera interviews, voice-over narration illustrate the points discussed.

AFTER SCHOOL: The Phaedra Cycle or "Coming, Mother!";

Christine CHUBBOCK, Pittsburgh, PENNSYLVANIA.

Teenagers talk in natural and random stream about their problems. The program is shot in *cinema verite* style.

THE RITES OF WAR:

Martin GAL, East Lansing, MICHIGAN.

Two high-school classes re-enact, over closed-circuit television, the progression of hostilities between enemy powers. Each class decides from week-to-week what its next move is to be, based on news-flashes received from the television production center.

THE WORLD'S FIRST GREAT LADY:

Marjory P. KIBURTZ, St. Petersburg Beach, FLORIDA.

Through dramatic vignettes, parallels between historic events *circa* 1500 B.C. and contemporary times are revealed.

"MAN THE COMMUNICATOR: Sounds of Our Community;

Frank CASSETTA, Yorktown Heights, NEW YORK.

Structured and random sounds, films and pictures lead student viewers to an appreciation of the origins and development of their language.

RULE OF WORLD BY LAW: International Court of Justice;

Martha MENDENHALL, Alexandria, VIRGINIA.

Actual cases under consideration by contemporary courts are interpreted by a host/narrator. His explanations to a group of students are illustrated by graphics and film.

FOLK AND FOLKLORE: The Boy Who Saved the Tribe;

Kaye M. TEALL, Oklahoma City, OKLAHOMA.
Authentic Indian, Negro and Mexican Art, Music and Folklore are used as source material. Stories are told as representative of the culture of the particular sub-group, with an emphasis on moral values and cultural heritage.

VOICES OF A NATION: Mark Twain, The Tragedy of Triumph;

Frank S. BLODGETT, Detroit, MICHIGAN.
One hundred years of American Life are chronicled by investigating the works of American authors. "Stills-in-motion" film techniques are emphasized.

LANGUAGE OF LOVE: Love — Language of Nature;

Linda KASANOFF and Yvonne KUHLMAN, Mt. Kisco, NEW YORK.
Music, photography, animal, and human cries establish the mood and develop emotionally the program's theme. SELECTED AS ALTERNATE PILOT BY LOS ANGELES PANEL.

ART IN AMERICA: The Wood-Sculptor from Coolville Ridge;

Gene S. WEISS, Columbus, OHIO.
A working artist is shown in his studio, working and explaining his approach to his chosen medium. Color film and on-location shooting are the primary production elements.

DEVELOPMENT OF THE AMERICAN CHARACTER: A New Philosophy;

John William HANNAH, Chapel Hill, NORTH CAROLINA.
Music, drama, cartoons, films and slides illustrate the development of the American character from 1890-1930.

ABENTEUER DREIER MEYER *(Adventures of the three Meyers):* Kennenlernen im Gefängis *(Meeting in the Jail);*

Charles Stephen JAEGER, Berkeley, CALIFORNIA.
The adventures of three men brought together in prison are chronicled. Filmed exteriors and simple studio sets frame a dramatic presentation in German of the trio's exploits.

THE MIND OF MAN: Sandburg;

Jay D. EDSAL, Warrensville Heights, OHIO.
Live appearances by contemporary poets are augmented by stills, drawings, sculpture and film. With non-living artists, a reader would re-create the poet's world as completely as possible.

ART OF THE NATIONS: The Dutch and Their Artists;

Lynville W. JARVIS, University, ALABAMA.
Films, photographs and slides show program by program the unique manner in which each nation expresses itself.

BROADCASTING IN AMERICA: Seeing Is Believing;

Jay M. KAUFMAN, Brooklyn, NEW YORK.
Dramatic vignettes illustrate the history and literature of radio and television in the United States.

TALES FROM SHAKESPEARE: Romeo and Juliet;

Harry Stanley RATNER, San Gabriel, CALIFORNIA.
The story-line and major speeches of the play are summarized by narration and illustrated by animated drawings.

GIANTS OF LITERATURE: Milton;

Celia S. PRYOR, Hazelwood, MISSOURI.
A narrator presents a summary of the historical, political, cultural, religious and economic developments of the Renaissance, the Romantic Era and the Classic Era and introduces the viewer to the poets of these periods. The general theme of "love" will be the focus for dramatic vignettes and narrative development.

THE RENAISSANCE: Italy;

William A. BRADY, Dover, NEW HAMPSHIRE.
Twenty minute programs present key points in man's cultural history against a background of the times. Each program would be one of a number of teaching devices, including paperback books. photographs, recordings, and so forth.

WHO AM I?: The Wilson River Road;

Eleanor H. BAKER, Coos Bay, OREGON.
Dramatic sequences help the viewer to examine actual people reacting to situations which relate to literature and poetry.

DEVELOPMENT OF WESTERN THOUGHT: Free Spirit of Man;

Ora Lee RUSSELL and RoNetta D. GOWER, McAllen, TEXAS.
Film of art objects, drawings and graphs illustrate the art of the past and present. The acquisition of communications skills is stressed.

CRITICAL THINKING *(tentative)*:"If Mind-Reading were Possible . . .;"

Elizabeth C. DUNCAN, Newport Beach, CALIFORNIA.
Light, shadow, sound and dramatic interpretation explore the relationships among language, literature, history and philosophy. A progression from simple to abstract problems is delineated.

MAN'S ABILITY TO SEARCH AND REASON;

Martin FASS, Rochester, NEW YORK.
SELECTED FOR PILOT PRODUCTION BY THE CHICAGO PANEL. *See report.*

MAN THROUGH THE HUMANITIES: Eye See Man;

Mitchel CHETEL, Bethpage, NEW YORK.
Art objects are related to men's attitudes and thought in the areas of history and philosophy.

WE GROW NEWER EVERY DAY: Reeds in the Wind;

Mrs. M. RASHKIS, Chapel Hill, NORTH CAROLINA.
In a series of five lessons, each one of the five senses is explored. Students react to films, creative dramatics, demonstrations of "sense-less" world. The presentation would be used as a model teaching demonstration.

FORCES WHICH HAVE SHAPED THE HUMANITIES: Rhythm — the Pulse of Life;

Milton STERN, Montebello, CALIFORNIA.
Dr. Stern plays the piano, analyzes the music he is playing as well as recorded interpretations. He relates the musical form to history, criticism of the Arts, architecture and drama.

LABOR, MANAGEMENT AND THEIR RELATIONS: "Here to Stay — and it Works!";

David E. DUCOMMUN, New Brunswick, NEW JERSEY.
Animation sequences illustrate the problems and triumphs of collective bargaining. When necessary, the projector is stopped for classroom discussion.

CULTURAL BRIDGES:

Bruce CLERE, Portland, OREGON.
Slides and film are integrated with a lecture on the artistic and cultural background of various historical periods.

A SEARCH:

Warren BUFORD, Charlotte, NORTH CAROLINA.
SELECTED FOR PILOT PRODUCTION BY THE ATLANTA PANEL. *See report.*

TWENTIETH CENTURY AMERICA: Four Years That Will Live in Infamy;

Harry LIEBOWITZ, Detroit, MICHIGAN.
Using a teen-age boy and girl as hosts, the series would be done in semi-dramatic form to provide a contemporary look at history, economics, literature, drama and the arts. SELECTED AS AN ALTERNATE PILOT PRODUCTION BY THE NEW YORK PANEL.

FOOTNOTES:

George LINDSEY, Hershey, PENNSYLVANIA.
The Series is a combination of literature and history of the United States done in dramatic form. Twenty unrecognized artists from the beginning to the present are presented in a subjective rendition of their lives.

WHY IS A HUMAN: Language: Attorney-at-Law;

Mrs. Marye BENJAMIN, Austin, TEXAS.
This series is designed to lead students inductively by routes of language, linguistics, and literature, to an awareness of language as the common humanizing element of all the disciplines. Foundation for the programs will be a series of demonstrations using an on-screen teacher working with a symbolic group of high school students. Each lesson is designed around one or more principles of linguistics.

THE WELL-FED MIND:

Mrs. Marye BENJAMIN, Austin, TEXAS.
Dramatic re-enaction in a realistic setting of the dinner-table conversations of Professor Alfred North Whitehead, Mrs. Whitehead, and their guests as recorded by Lucien Price in DIALOGUES OF ALFRED NORTH WHITEHEAD, published as an ATLANTIC MONTHLY PRESS BOOK, by Little, Brown, & Company. SELECTED AS AN ALTERNATE PILOT PRODUCTION BY THE CHICAGO PANEL.

VOIX CONTEMPORAINE: Suite Française;

Eleanor PAGE, Austin, TEXAS.
Series consists of French musical works set against background of French civilization and language; secondary emphasis varies; open-end design; visual use of linguistic patterns. SELECTED AS ALTERNATE PILOT PRODUCTION BY ATLANTA PANEL.

RULEBOOK ENGLISH: Pronoun Rule #1;

James C. BOSTAIN, Arlington, VIRGINIA.
A followup series to ENGLISH — FACT OR FANCY, attempting in more traditional forms to quiet the nerves of the teachers who were frustrated by the original series. SELECTED FOR SPECIAL COMMENDATION BY THE LOS ANGELES PANEL.

PERSPECTIVES: Beauty;

Lauriston WARD, Wellesley Hills, MASSACHUSETTS.
Program would act as a "pure stimulus" for students. No television teacher would be used, but such totally visual devices as the photo-essay would serve to evoke generalized concepts of man's values.

MAN: WHO AM I?: Dimensions of Light and Dark in Symbols, Nature and Science;

Socrates A. LAGIOS, Concord, MASSACHUSETTS.
Film and slides are interwoven with a classroom discussion on literature, drama, scenes from daily life, history, science, and so on. Students would focus on their own relationships to society, seeking answers to the question, "Who am I?"

THE YOUNG BOOK CRITICS:

Howard L. CORDERY, Studio City, CALIFORNIA.
A group of high school students discuss literature they have read.

EXPLORING THE WORLD OF ART: A History of Architectural Styles;

Howard L. CORDERY, Studio City, CALIFORNIA.
Architectural styles and tendencies are explored by the camera.

TOWARD OUR GOAL: James McNeill Whistler;

Howard L. CORDERY, Studio City, CALIFORNIA.
Dramatic representations of the lives of famous artists and writers as well as historical events underline the importance of individual striving as a key to significant accomplishment.

FOCUS AND RADIUS — THE MANY WORLDS OF ART: The Spade and the Chisel;

Patricia BARNARD, Boston, MASSACHUSETTS.
SELECTED FOR PILOT PRODUCTION BY THE DENVER PANEL. See report.

THREE PERSPECTIVES ON ART: The Painting of________;

Stephen CHODES, Brookline, MASSACHUSETTS.
On-location interviews and demonstrations with an artist, a critic and a scholar would be edited to enhance the viewer's appreciation of a particular work of art.

THE LIVING SPANISH/EL ESPANOL VIVIENTE

Richard R. PETERSON, Colorado Springs, COLORADO.
Series would employ dramatic sequences based upon Spanish culture in order to supplement usual classroom instruction in the Spanish Language. Emphasis upon Spanish Culture and spoken word.

THE ARTIST AND HIS ENVIRONMENT: Habitants and Settlers;

Guy COMEAU, Montreal, CANADA.
The geography and history of French Canada from 1840-1870 are illustrated and dramatized in the paintings of Krieghoff, an indigenous artist.

JOURNAL *(Themes in American Heritage):* The Flute and the Flower — The Age of Romanticism;

Margaret S. HIXON, Portland, OREGON.
One or two central figures are explored as real beings set in the environment in which they lived. Original documents such as journals, letters and other writings illuminate the life and times of the person presented.

A LIFE SPAN:

Agnes R. COLLEY, Corvallis, OREGON.
Using the life-span of Robert Frost, the program would evoke a panorama of American life, dramatizations, impersonations, and film would be used as supportive production techniques.

A VISUAL LIFE:

Joseph C. BAXLEY, Jacksonville, FLORIDA.
Man's attempts to express himself are chronicled in an attempt to familiarize the student with his "visual environment." i.e., art objects, museums, architecture of the community.

REACHING OUT — ON HUMAN COMMUNICATION: "I gotta Use Words . . .;"

Clark GESNER, Brooklyn Heights, NEW YORK.
A and B, two symbolic human beings, attempt to communicate with each other. They are occasionally joined by C when the situation requires. These three characters assume a large number of characterizations in varying times and situations to illustrate problems of language and linguistics.

1

program 1

A SEARCH

Produced by Warren Buford

During the year 1965-1967, Buford appeared as a guest lecturer on WUNC-TV, Chapel Hill. From 1961-1963, he was engaged in several areas of radio broadcasting, first as Director of News and Public Affairs for radio station WHYE Roanoke, Virginia and finally as Operations Manager for Roanoke, Broadcaster Inc. It was in 1963 that Buford decided to expand his studies of education, and he returned to work on the graduate level at the University of North Carolina with a major in higher education and curriculum, and a minor in history. He is currently Director of Humanities, Sacred Heart College, Belmont, North Carolina designing a fascinating new program in the Humanities which will involve a team of nine professors inter-relating thirteen disciplines. The course will be the entire planned curriculum for the freshman year in college and eventually, the hope is to blend the disciplines in such a way as to show the student relationships to contemporary existence.

PILOT PROGRAM CREDITS

Producer	Warren Buford
Director	Mark Stevens
Graphics	Lew Fifield
Production Assistant	Lois Johnson
Cinematography	Boyd Estes
Still Photography and Film Editing	Ron Blau
Audio	Wil Morton
Content Consultant	Huston Smith
Production Consultant	Mary V. Ahern

The Proposal

Dr. Warren Buford's original proposal to the ITV Humanities Project is an interesting educational treatise in itself. Unfortunately, we do not have the space to include all of it in this report but certain excerpts from the proposal will serve to show why and how Buford planned to approach an interdisciplinary television series in the Humanities. Much of his original thinking is in the pilot film entitled "A Search," but as does happen, there were changes, so to save time and space we will include here a synopsis of the pertinent points which he hoped to capture in such a series, consistent with the final development.

> "Living in the twentieth century when fragmentation is the common experience of life and when there is no clear consensus of what the most desirable ends for man are, one turns to education hoping it will counteract this fragmentation and give a sense of unity and meaning to man's existence. Unfortunately, one experiences no help here because the educational process itself is fragmented; departmentalization and specialization reign supreme. The recognition of this problem was noted even as early as 1902 by John Dewey when he wrote: *"The body of knowledge is indeed one; it is a spiritual organism . . . Until the various branches of human learning have attained something like philosophic organization . . . confusion and conflict are bound to continue."*
>
> "Yet, despite the admonition of such an influential educator this philosophic organization, fusion or integration is, still, for the most part, conspicuously lacking. In an effort to overcome this weakness in the American school, a Humanities series for television is proposed which would allow for emphasis on concepts, for emphasis on certain processes which emphasize value-oriented and creative behavior, and for diagnostic instruction.
>
> "Through a special integrated Humanities series for television, students will be given an opportunity to explore critically the great ideas, the various cultures, and the major technological developments which have influenced man's role and behavior to the present time. This Humanities series represents a fusion of literature and communication skills, certain aspects of the social sciences, philosophy, history, and fine arts. An effort will be made 1/ to bring the crucial problems of man into the classroom today, 2/ to raise philosophical questions especially concerning the values which underlie all of life's problems, 3/ to study the individual man in many specific roles and cultures where many and even contrary values are often realized, and 4/ to focus upon the question of values in order to reach some understanding of the dignity of man as an individual in his divergent roles in society.
> The purpose, then, becomes one of identifying a series of programs for instructional television which would allow:
>
> > 1/ High school classrooms to engage in a conceptual study of man. Such a series could be used to supplement present courses of study or to serve as a framework for a one-semester (or two-semester) course in the Humanities. A basic characteristic of the series should be one of open-endedness so that students in any part of the country might arrive at their own conclusions as to man's identity.
> >
> > 2/ College classrooms at the undergraduate level to pursue a similar, but, perhaps, a more in-depth study of man. Because the series is designed to explore characteristic roles of man, and to raise questions concerning man's behavior in each of these roles without upstaging the individual student in his pursuit of personal meaning, it is hoped the series would have equal relevance for higher education.

3/ Adult education classes in whatever institutional setting to have equal opportunity for the study of man. Because of the phenomenal growth of the community educational institution (whether community college, or industrial education center, or technical institute), it has become apparent that adults recognize the need for continuing education. Even if the proposed series acted only as a stimulant for discussion rather than as a framework or supplement for more scholarly endeavors, a new dimension would have been added to the uses for instructional television.

4/ Teacher education classes to engage in an analysis of alternative modes of teacher behavior required for full exploitation of an open-ended program. The apparent style of the great majority of instructional television programs in America today is to present information for the primary purpose of its regurgitation, in short, to present most, if not all, of the answers. What is the role of the classroom teacher when faced with a series of television programs which focus on man from a conceptual standpoint, which raise questions about man's behavior in a variety of roles, and whose content is so designed for maximum motivational effect that the choice for learning processes is left for the class to decide? This series would provide a challenging vehicle for the study of such comprehensive questions.

"In order to carry out the purposes identified above, it is proposed that a series for instructional television be produced which would focus on man's search for freedom. The series would consist of eight one-half hour programs devoted to 'Man's Divergent Roles in the Search for Freedom.' The introductory program, entitled, 'A Search — The Roles of Man,' would be followed by six programs which would explore the following divergent human roles:

MAN AS THINKER
MAN AS DECISION-MAKER
MAN AS CREATOR
MAN AS COMPETITOR
MAN AS LOVER
MAN AS ACTOR

"The final program in the series, 'Man as Self — A Search for Freedom,' would present a collage of scenes from the previous programs aimed at illustrating the problems faced by man in quest of freedom. At the option of the applicants and with the permission of the Project Director, a ninth one-half hour program would be added for special use in teacher education programs or, as an introductory program for teachers whose schools plan to view the entire series. This supplementary program, which might carry the title, "Teaching in the Humanities — An Analysis of Man's Divergent Roles in the Search for Freedom,' would identify alternative teacher roles in classroom settings for maximum follow-up use of diagnostic instruction for each program in the series. While a supplementary program of this nature may not be within the spirit of the ITV Humanities Project, the applicants feel strongly that this type of program would at least aid the Project Director as he conducts cross-country seminars on experimental approaches on ITV.

"Implicit in the above introduction is the basic assumption that each program in the series will be so designed as to allow maximum choice to the classroom teacher and students for follow-up activities, whether short-term or long-term. The series is not designed to provide the final answer to the questions: "What is man?" "To what extent is man free?" and so forth. Content and presentation of each program should achieve maximum interest and be highly motivational; each program will not only ask major questions, but will identify major alternatives which have posed and continued to pose as answers or solutions to the questions raised."

Buford has spent a great deal of his career in education, working upon such theories as he has set forth above. His doctoral dissertation was entitled "Analysis and Design of Humanities Programs," so it was with particular joy that we set to work on his pilot plans. Here was a man who had relatively little television background, but who as an educator had expressed a desire to work with media in teaching.

The Content of the Pilot Program

Buford came to Boston May 18 and 19 for the first session, during which the five applicants chosen began a series of meetings and discussions with various people. He met with Huston Smith, Humanities Professor at M.I.T. Here's a quote from Buford referring to that meeting.

> "Huston Smith makes a point on this business of personal identity. He said that in former times, in a rather non-complex world, far more personal than it is today, local societies gave individuals a certain measure of their identity. They did not allow them, however, to win too much, with the exception of a very, very few. You know, the idea of the pyramid of class structures, and at the very top exist those classes that can pretty well do what they want to. Well, today, Smith says, and I totally agree, that what we've got is a society that gives man not one thing, but *allows him to win it.* And that's the critical point, and this is why I get turned on by his, why I think this kind of thing is important. I do believe that people today are not given identity, but they are allowed to win it if they want to, if they know ways and means to do it. And I think it's my responsibility on the educational side of things to bring about that kind of situation. I am committed to that responsibility."

It was in this frame of mind that many exhausting discussions began of just how to do what Buford was talking about effectively in television. By now, it has become quite apparent to most of us who work in instructional television that the biggest problem to overcome is how to get away from the straight lecture. It may be that there is no way to do this economically. Certainly it cannot be done within the usual economic framework which has been established in ITV. It is quite common to find that the average half-hour instructional program is fortunate to have as much as $1000 allotted per installment. This compares with $75,000 or more spent on any half-hour situation comedy in commercial television. And yet, everyone keeps saying we must visualize ITV — we must bring something into the classroom that the teacher can't do for herself. That's sound theory, but not very practical financially! The better quality programs being developed in Public Television on the cultural side of the television fence cost anywhere from $5000 to $50,000 for a half-hour on film. And so, in gearing the budget limitations of the ITV Project, we decided to set a budget of $5000 for any half hour tape or film to come out of the endeavor. Because it was finally decided to work entirely in film for the Buford project, this meant that the kind of visualization and new filming that could be done would have to be scheduled in such a way as to meet this cost. The financial limitation and the inter-disciplinary requirement were really the main limitations placed upon Buford as he began to talk seriously about what should be done.

For the reader's better understanding, the suggested approach to the script as supplied by Buford follows:

A SEARCH

AUDIO

VISUAL

Music	Narration	Visual	Key to Production Notes
1/ Rock & Roll with steady, pronounced beat	1/	1/ Camera on a generalized bustle in or around train, elevated or subway station.	A
2/	2/ Once upon a time there was a man . . . (pause)	2/ Camera on faces at windows of train. Train pulls out . . . faces blur.	
3/ Low key, low volume background with a pronounced rhythm to correspond with various street rhythms.	3/ (slowly) Man is a teller of stories. Each of these stories is an exploration, a fresh attempt upon the most precious and hidden of treasures — his own identity. The hero of all stories is man in search of himself. How can we trace the lines of man's face?	3/ Train blur continues. Camera picks up generalized station scene . . . blur . . . then moves to street clips of Boston. Street shots focus on faces. Faces	B
4/ Guitar, very subdued	4/ In other times, man knew his own face by standing solidly in his place and time. His brother, his town, his priest, his trade, his ancestral patterns helped him establish who he might be. Today, time, place, brother, town, trade, and pattern are disrupted and changing. Things move very fast. Little is left of that world where memory, time and identity are sure and constant. Whatever man finds concerning himself, whatever personal center he acquires is the result of his own search and probing. HE IS HIS CHOICE, HIS OWN HISTORY.	4/ Camera switches to more sedate rhythm . . . more non-urban (*even pastoral*) scenes. Still shots can be used of small town or neighborhood. "less trafficked" city If stills are used, then tempo increases until camera makes smooth transition back to contemporary urban shots with a second focus on faces and moods of random individuals.	C
5/ Ibid	5/ Man is seen reaching for himself in a variety of ways. In his seeking, he assumes many masks and many roles. He becomes many things in trying to become one thing. (pause)	5/ Camera withdraws from individual faces gradually moves to generalized street scenes.	
6/ Ibid	6/ He becomes an Actor . . .	6/ Composites (either stills or live action) of roles are shown: Actor =person exercizing face in front of mirror;	D

AUDIO		VISUAL	
Music	Narration		Key to Production Notes
6/ Ibid (cont'd.)	a lover . . .	Lover = a "mod" with flowers in his hair, smiling; or, a child holding a small animal; or, an old man, weatherbeaten (smiling, Latin-type).	
	a Competitor . . . fighting for his share of existence . . .	Competitor = Stock exchange; poker game; market people haggling.	
	a Creator . . .	Creator = scan of artist's studio ending with a shot of artist staring out of window.	
	a Thinker . . .	Thinker = individual(s) around campfire.	
	a Decision-maker . . .	Decision-maker = Kennedy (still shot), looking out of White House office window.	
7/ Guitar, or none	7/ (quickly) Man may lose himself in his roles and his projects. He may forget there is anything other than role and the present moment. Yet, back of it all, remembered or not, remains the questions unanswered of what . . . who . . . why (fade out)	7/ A still from each preceding role is "mixed" on the screen in a carousel effect. Carousel rotates into blur, then . . .	
8/ A few seconds of medium-volume, pronounced, quick-beat . . .	8/ (immediate of intense or argumentative voices . . . voices take on definition within a few seconds) (voices fade as one of the individuals in tenement scene asks a question) Questions unanswered? Questions in other places...	8/ Tenement scene (two to three people)	E

AUDIO		VISUAL	
Music	Narration		Key to Production Notes
9/	9/ (fade in on student discussion; question is being asked) Questions still unanswered . . .	9/ Classroom (twelve to fifteen students)	F
10/	10/ (Apartment voices) (voices fade . . .)	10. Apartment (three or four individuals.	G
11/	11/ Questions without answers. Answers unable to find their questions. Everything recedes into the inside of the head. The center of self is not easily won, never easily held. It is impossible to say with finality what or who one is. To decide on one thing changes it to another. Claiming to be *this,* you become *that.* The roles of man are divergent and go in many directions. Do any of them lead to freedom? Do any lead home? (pause)	11. Apartment scene terminates with final, brief closeup of "Odysseus' " face . . . Camera records an odyssey, a wandering, on the part of one of the protagonists in apartment scene discussion. Odyssey includes: various wanderings in a park; near or along RR tracks (?); near school, church, etc. Include flashbacks to three or more of the six roles depicted in *section 6).*	H
12/	12/ Every journey, every search, every man's quest begins with little equipment: a direction guessed, a clue, some remembered image.	12/ (continued wandering of young man)	I
13/	13/ ". . . A stone, a leaf, an unfound door; of a stone, a leaf, a door, and of all the forgotten faces . . ." (pause) "Naked and alone we came into exile. In her dark womb we did not know our mother's face; from the prison of her flesh have we come into the unspeakable and incommunicable prison of this earth."	13/ Ibid	J
14/ none	14/ The search to know, to know our brother and ourselves goes in many directions. Do we not pass through and experience many roles in our time?	14/ Flashback to segments of role shots in #6.) of lover, competitor, actor (still, speeded or slowed camera, perhaps superimposed over Odysseus, might be effective).	K
15/ none	15/ "All the world's a stage and all the men and women merely players: they have their exits and their entrances and one man in his time plays many parts."	15/ Ibid (role of actor)	L

AUDIO		VISUAL	
Music	Narration		Key to Production Notes
16/ none	16/ Man also, in striving, in decision-making struggle, in competing, seeks himself. "It is to be learned — this cleaving and this burning, but only by one who spends out himself again."	16/ Ibid (competitor or decision-maker)	M N
17/	17/ Man as lover, lover of himself, his world, of others, or of God, comes closer to what he seeks.	17/ Ibid (lover)	O
18/	18/ "Yours is the face that the earth turns to me. Continuous beyond its human features lie the mountain, forms that rest against the sky. "With your eyes, the reflecting rainbow, the sun's light sees me; forest and flowers, bird and beast know and hold me forever in the world's thought, creation's deep, untroubled retrospect." (pause)	18/ Ibid. Fade to individual on odyssey; close-up of face and eyes in park setting	P
19/ Guitar	19/ "A stone, a leaf, an unfound door."	19/ Individual walking or standing in park . . .	
20/ Guitar	20/	20/ Credits (superimposed, perhaps, over odyssey)	

PRODUCTION NOTES

Key

A No credits at beginning of program. Credits are found only at the end. Music of the type, "Eleanor Rigby" by the Beatles is sought in 1) and in 2). If clearance for this (BMI) is not available, a similar sound can be achieved with local artists. The former option is preferred at this point. Reason for selection of music of this type = high potential for immediate adolescent involvement.

As with most of the filmed scenes in the program (conceivably ALL), 16 mm sound is not necessary. Crowd noises, sound of train door, etc. can be dubbed. It would be ideal if *one* film cameraman could be involved with the program, an individual who is capable of sensitive, visual feelings.

B On music: any classical guitar selections (e.g. Segovia, Rey de la Torres) with an accelerated tempo is acceptable. Suggested selections are:

Fernando Sors
"Variation on a theme" by Mozart
(to be alternated with)
Segovia
"Homage for the Tomb of Debussy" by Falla
(Decca, DL 9638)

This general pattern of subdued classical guitar is woven in and out of program subsequent to the opening three of four minutes.

C More pastoral settings are necessary for contrast and to establish consistency with narration at this point (see 4/, narration). Stills may be used if filming is difficult.

D Here again, stills or live action may be used. A combination of the two would be highly effective. It is at this point that the roles are introduced for the first time. It will be noticed that flashbacks of segments of these roles will be used later in the program. This is a critical section; various emotions should be portrayed among the roles. For example, while the Kennedy shot evokes a somber mood, shots of the "lover" should evoke happiness, "competitor" — intensity, etc.

E Setting could be staged in studio, otherwise "live" filming on the steps of a tenement dwelling would be great. If the latter were chosen, this would constitute the *only* occasion where "live" sound on film would be needed.

Dialogue here should center around the WHY of something. In this setting as in the two that follow (classroom and apartment), it is necessary to hear individuals using the words "I", "me", and to capture dialogue that relates directly or indirectly to love, competition, struggle, decisions, choices, creating, thinking, etc.

(If segment is shot live, Buford or someone else might prod tenement subjects into dialogue by asking leading questions such as:
"Are your children bussed to schools outside this area? Why? Why not?"
"What will happen to you, to your family, if this area is redeveloped?"
"What are the real problems of this area of the city?"
"How are you affected by these problems?"
"Has the city done anything to help you as an individual?" "How? Why not?"
"What are your complaints against ______?"

F Discussion among twelve to fifteen students on the limits to or dynamics of personal freedom found in contemporary society. Discussion could center on one or two of the following:
"Adolescents are threatened in their opportunities to choose freely, or make decisions, by ______"
"Man is limited in his experience of love by ______"
"I would be happier if I were allowed to create ______"
"Compete — For what?"

Key

G	This scene lends itself to a certain amount of staging and direction (as much if not more so than tenement scene, perhaps). A contemporary student — Bohemian — or young-adult-charactered apartment is intended. Three or four individuals are seated on floor, smoking and talking in a fairly relaxed mood. Questions, topics, or even phrases may be supplied the group for prodding discussion: "What is a lover?" "What does he love?" "What is happening in your scene today?" "What are the hang-ups?" "What are you looking for?" "Man is free . . . Youth is not free." "You can best express yourself through _____" Camera should seek to record gestures, faces, eyes, and as many plastic expressions of emotion and involvement as possible. Pauses and groupings of individuals for articulation should be included in this scene and section.
H	Odyssey should be filmed without sound and should have three or four settings. Flashbacks to roles should compliment the narration.
I	A second narrator (possibly of alternate sex) should be used here or at 13.
J	Clearance is needed for narrator's quote: *Look Homeward Angel* by Thomas Wolfe
K	Switch to original narrator
L	Switch to second narrator (same as in "I" above)
	Quote is from Shakespeare and, therefore, public domain.
M	First Narrator. Clearance needed for quotation: *Legend* by Hart Crane
N	Second narrator
O	First Narrator.
P	Second narrator
	Clearance needed for quotation: "Love Poem" by Kathleen Raine

Here is an excerpt from an early production conference with the project staff and Mary V. Ahern, production consultant. The others were Richard Thomas, Richard Hauser, Mark Stevens, and Warren Buford.

BUFORD'S CONCEPT

AHERN: "To begin with, I'd like some background information about all this.

BUFORD: First, this is an introductory program to a hypothetical series, so it has to do at least a couple of things, it seems to me. It should show that man is responsible for winning his own identity, that this is a contemporary problem and one which has a very cogent role in the classroom. This is a problem to which the Humanities has to speak — this business of winning identity, winning freedom, self-discovery, whatever you want to call it. We have to be about the business of finding out who we are. The second point I think this program has to address itself to, is an identification of the several roles of man. Through an exploration of these roles, kids are going to be helped in better fashion, to understand their own lives.

AHERN: You feel that you reach the children best through these roles?

THOMAS: Let's identify these six roles briefly.

BUFORD: There's not really a sacred order, but I have put them in some order: man as thinker, man as decision-maker, man as creator, man as competitor, man as lover, and man as actor.

THOMAS: May I ask you how you arrived at these six compartments of life?

BUFORD: I was driving my car one afternoon in Chapel Hill. I'd just met one Dick Thomas from Boston and we had spent about three hours talking about this project. I was driving home and was frustrated as hell because he and I had spent a couple of hours together in the classroom and over coffee, and I was getting excited and frustrated and so on. I took out a piece of paper and I wrote down those six roles. Now there's a history to that. For a couple of years I had been concerned with the idea of the roles of man as an approach to the Humanities. And I'd been mulling over lots of ideas, so it wasn't spontaneous. But these did come out rather spontaneously at that particular point. So I spent a great deal of time thinking more about it, and I stuck with them.

AHERN: Are there any you eliminated? Man as an aggressor for instance?

BUFORD: No, because I think that each of these six roles has an antithesis, an opposite. I don't think anyone here can suggest a role to me that I can't say would come under one of these six.

THOMAS: You feel that these six will cover any situation that anyone can suggest to you?

BUFORD: Yes. In my mind, these concepts provide ideas for activities, for ways and means that I think stand greater chance of success.

AHERN: Success in what?

BUFORD: Success in learning.

THOMAS: Would I be wrong in jumping to the conclusion that your answer to Mary's question about man as an aggressor would come under the category of man as competitor?

BUFORD: Sure. Man just doesn't compete over the stock market. Man competes in a variety of ways.

AHERN: Aggression is a basic human instinct. Competition is a sophisticated development of that basic human instinct.

HAUSER: All of these may be kind of involved with each other.

BUFORD: I don't want to sound wishy-washy, and I sometimes feel that people think I am because I say over and over, 'These ideas provide opportunities for establishing relationships.' One thing is related to another. This is what I think the Humanities are about. I think the Humanities have to be about the business of breaking down anything that says there's not a relationship.

THOMAS: Okay. Let's try to sum up by saying that's your only interest in using these compartments and that therefore you look upon them as a springboard into a discussion of the kind that has just taken place between you and Mary. Her challenge stimulated you to discussion.

AHERN: I wasn't trying to challenge; I was just trying to find out what made him choose those categories.

THOMAS: Yes, but why?

AHERN: Because I want to learn why he has six categories.

THOMAS: You're trying to learn. That's the important point. What he said is valid, it worked with you, just now. He's not saying that he thinks that these are the only categories that could be put down, necessarily, to describe all the facets of man and personality. What he's saying is, that his is an organized approach to stimulating discussion.

BUFORD: Right. And hopefully, the end product, if you've got a classroom teacher that's sharp enough, because we are talking about ITV, is going to be able to take something like this and let some subjective judgments go on. The fight for personal identity — this is what we're talking about.

THOMAS: Now let's talk a little bit about how we'll make a television translation of this idea that you described. You've given us a couple of outlines, and we've written a couple of comments — do you have any questions about what's transpired so far?

BUFORD: Suppose I start by taking your letter of June 26. My first question relates to the first sentence, 'I wonder if we've done anything so far that will arrest attention of the average high school student.' I think so.

THOMAS: All right, how?

BUFORD: I don't know. We may not be. I classify your question as one of motivation, so what you're talking about here is whether we are doing enough to motivate, to get a captive audience, right away. I don't know. We may not be, and if we're not, there must be two reasons for it. The first would be that the narration is poor, is not applicable. It may be too preachy; it may be telling them too much.

HAUSER: I just thought ti was involved, and that maybe this was not the kind of thing they would take to.

AHERN: If you're talking about visuals, these are general pictures of very urban societies, so perhaps high school kids who are not living in subway communities might not identify with that, if that's what you mean.

BUFORD: But let's go back to our conversation when we were saying that one of the dynamics today that we're faced with is the fact that even kids in rural communities can identify with things that are going on in big cities, simply because of media. Now this may not be totally true — maybe a kid has never gotten on a subway and ridden it and so on. But the camera artistry here is going to focus on faces. Young faces would be great, if you could gimmick that somehow, but I think that would be fine. And if you could carry that further, the more penetrating the face, the greater the expression, the more questioning and troubled even, fine.

THE SCRIPT

THOMAS: One of the reasons that I am probing here is to attempt to get a feeling for what you see in your mind as the drama of this as a television presentation. And that's terribly difficult to put into words, for any of us. We may live and work in the medium, but it is not easy to do. We struggle with this constantly, among ourselves. Therefore do not be ashamed if we fail. The point is that we must come to some understanding of what you see here that is magic, that is involving, that's stimulating.

BUFORD: Okay, I don't know that I can verbalize on it successfully. But I personally like the idea that a half-hour program starts off without any credits. I personally like the idea that it starts off with a street noise, crowd noise. You get words, at first, that I don't think are preachy, though they may be. They may have to be changed. But you get words that at first blush don't match. They don't match what's going on. In my mind, this begins to set up some situation in which I ask, 'What are they after?' Well, I think you begin to get what we're after in terms of narration at the bottom of that page. The credits . . .

AHERN: That's good.

STEVENS: Yes.

THOMAS: That's not an unusual thing.

BUFORD: Oh, I know it's not. I don't think anything I've said is unusual. But that's the kind of thing — I don't think anything should get in the way, right at first.

AHERN: I'd like to ask about the bottom of page 1. You say 'He is his choice, his own history.' What do you mean by that?

BUFORD: You are what you choose to be.

AHERN: You feel the burden is totally on the human being?

THOMAS: How about your own involvement in this? Are you planning to narrate this yourself?

BUFORD: I don't know. There are some points, I think, where there should be opportunity for multiple narration. Not just a single narrator.

THOMAS: I don't disagree with that.

BUFORD: I'll do anything provided you want me to. If you think I have a voice for narration, that's fine. My feelings won't be hurt if you don't. If you think I'll be all right in a classroom, fine.

THOMAS: Understand, when I ask you how do you see your own involvement here, I'm simply trying to find out what you naturally respond to in delivering this material. Because sometimes in the mere reading of a line, it can take on a different meaning to us. 'He *is* his choice, his own history,' is the way I would have tended to read that. Instead of, 'He is his *choice*.'

STEVENS: And I would have said, 'He is *his* choice.'

AHERN: That's the way I would have read that.

THOMAS: You get all variations possible here, and subtleties of meaning.

AHERN: But beyond that, you're still stuck with those four words, and that's a sweeping statement. And it's challengeable — many things make up a person's life.

BUFORD: It seems to me right now that our dialogue has two aspects. One, there is a philosophical aspect. In other words, the meaning. When you ask the meaning of, 'He is his choice; his own history,' that's a very critical sentence. Then you're asking what does that mean. I think philosophically it represents existentialism.

THOMAS: Mary, do you object to not understanding what he means?

AHERN: Oh of course . . .

BUFORD: I say, 'He is his choice; his own history.' That doesn't mean that man is an island. I don't believe this. But I do mean that ultimately, man is his choice. I do mean that man is responsible for being what he is. It doesn't mean that if you and I live very closely together that your choices and your existence won't influence mine. They will. But I can choose to get out of that if I jolly well want to. And in a later program, if it ever comes to production, I'm going to say that. That I jolly well can get out of it if I want to.

THOMAS: Does that answer your question?

AHERN: Yes, I think I would use different words, but I see now what you mean by it. Man is responsible for his choice. I don't think that's implicit in the words you've chosen, but you would have to judge that for yourself.

BUFORD: Then maybe it does have to be made more clear. But I think that what we've just done illustrates what I would like to have happen in a classroom. Where two, three, thirty people do express things in different ways.

THOMAS: Now you must understand one major difference in television. And that is, you don't have this kind of an opportunity when you're working on a television show to do that, to have that exchange. It's right to challenge people and stimulate them, but you must be clear in the stimulation or else you lose them.

BUFORD: So maybe this kind of educational theory, or this kind of television program, is not going to be bought.

AHERN: I don't think any of us in educational television talk about buying. It's understanding . . .

BUFORD: Even if it's understood, whether it would be accepted. Because there are teachers in classrooms who jolly well don't want to get involved in this way.

AHERN: We can't judge the Neilson rating or anything like that. The one thing that can be judged is whether it can be understood or not.

HAUSER: Understood by us emotively and intellectually, and also understood by the kids. I'm not sure that if you say, 'Man is his own choice' to a high school kid, he's going to respond.

BUFORD: At that particular point, I would have to agree. If the program ended there, I think there would have been a lot of people up in the air. You can lift a lot of things out of context.

AHERN: Are you satisfied with 'He is his own choice?' Does it say everything that you hoped it meant?

THOMAS: Or, if I may put words in your mouth, I think that what Mary is saying is that she would have used other words to say that.

AHERN: And he did. When he explained it, he used different words.

THOMAS: I know. In the interest of clarity, if that's his major point, as he indicates it in caps, maybe it should be rephrased, so that we don't confuse people with an ambiguous statement at that point that may throw them off the track instead of communicating to them. Does that make any sense to you?

BUFORD: I understand what you're trying to do. I can't quite understand why it wouldn't communicate at that particular moment. Well, first of all, we haven't suggested any alternative statements. But at that particular moment, here may be some kids who don't fully understand it, and I would say that's okay.

BUFORD: What about substituting 'you' and 'your' for 'man' throughout the whole program. 'You are a teller of stories.'

HAUSER: I think it's rather nice.

STEVENS: I like it.

HAUSER: It certainly forces an identification, but you don't know exactly how you're supposed to relate to the visuals, and you're confused. I'm sorry to be so persistent about this thing. I have no evidence in my dealings with high school kids that they understand language such as 'You are your own choice.' I don't think it means anything to them. If they say, 'You can be a Beatles' fan, or you can like Rachmaninoff' that means something, admittedly superficially. But I've seen them accept hollow frameworks in language for a long period of time without really understanding.

BUFORD: But this is where you're counting on words doing everything. You see, this is why I hope that the visuals, and granted, the visuals here may be lousy as I've put them down, but this is where the visual element has to come to play.

AHERN: What visual would go there?

BUFORD: I don't know. You're illustrating a real concern of mine. You're quite correct that if I were standing in front of a classroom talking to a group of kids, I'm, by golly, going to let them know that there's something to Sinatra as well as to Bach or Beethoven, and so forth and so on. But saying something, and seeing it, is something else again. And this is what I hope is going to happen. In other words, you're counting very heavily on visuals. This program has to be primarily visual. It is *not* primarily narration.

AHERN: Let's think of the visuals specifically. You talked about urban shots.

BUFORD: And that may be very weak.

AHERN: Maybe if we talked about getting either contrast or support for the words.

BUFORD: Mary, once again, I think you're dead center. As in a lot of places, the description of the visuals is weak. It's general, and I tried to do this, because I wanted to indicate to you all that there was an awful lot of freedom. So far as I'm concerned, I could not get to the point where I wanted to pinpoint every single solitary visual that was going to come up every minute.

THOMAS: We don't mean for you at this stage to do that. However, it does help us if we come to the point we've just reached, namely, that you now tell us that as far as you're concerned, the words aren't half as important as the visuals to you, in balance. Is that true?

AHERN: Well no. He's trying to signify with words what the visuals could be. I think, for instance, right at that point, that all the *Time* covers would be great men, evil men. Would that do it?

BUFORD: You mean in narration?

AHERN: No. Your narration is written. 'He is his own choice; his own history.' What if the visuals were men of the year? Twenty-six *Time* covers of great and evil men.

BUFORD: That's fine, but I wouldn't want just the great.

AHERN: Well, some of them could be soldiers who are unknown today.

BUFORD: But I like this idea of the 'you.' I really do. I like that very, very much.

THOMAS: Is this a good exercise to get into visuals? Suppose we cover up this column for a moment, the narration, and we try to think visually, and we try to say what it is you have on your mind with pictures. No words. The thing that happens immediately for me is that I now find that we have to plot some kind of a sequence here, a visual sequence, that is logical in itself. That tells a story.

STEVENS: It almost means paraphrasing. At this particular point we take the words away and bring in a story board.

THOMAS: All right. Well, what are some of the possibilities there? Because it may be that there is a way to try to do this without words.

AHERN: Let's see how far we get. In other words, the opening, everybody seems to understand, and whether those are isolated shots or whether they zoom in on individual faces, the idea is to pick an individual face. The idea is to pick an individual in a crowd.

THOMAS: People, people, people . . .

AHERN: But then zooming in on individuals. The focus eventually goes on individuals. There is this contrast of crowds and the individual. Then we come to paragraph four, and into non-urban, even pastoral, scenes. Still shots using a rural town or a less trafficked city neighborhood. So we're going from a heavy concentration of population to a light concentration, and eventually to individual faces. So there's been a repetition going from huge mobs to individuals, lighter crowds to individuals. That's what's there in paragraphs one through four. Until we come to 'He is his own choice.' Something has to be done to carry out this idea.

THOMAS: How long do you feel this sequence should be?

AHERN: You mean the opening sequence?

BUFORD: The whole program?

THOMAS: Just this opening business we're talking about in getting into the conversation.

AHERN: As a matter of fact, I did look at it. I figured out that up to this point here, was about fifty seconds.

BUFORD: In narration?

AHERN: And visual. But I don't know what you mean to do with this.

BUFORD: I would have thought it would be longer, but it could be that I don't have that sense of timing. I would have said that would have been a good two minutes. The visual is going to have to carry some things.

STEVENS: Wait a minute. My mind is going rapidly here, and I'll just spout off what it is. It's not a direct answer to the question of time, but other possibilities and ways we can use the time. For setting up this paragraph four, instead of just having guitar music, subdued, and the narration and the visuals, as indicated in the script, you could be able to take segments of the visualization and have them punctuated by various kinds of music. Could we do say, a fifteen or twenty second visual sequence which is punctuated and rhythmically oriented to rock and roll? At that point, there is a pause and some generalized statement that reflects part of the character of paragraph four over an abstract visualization. And this is followed by another burst of visualization which is then punctuated by a drum and bugle corps, and the next time it happens, it's punctuated by a classical symphony.

THOMAS: Well, what about mood?

STEVENS: I'm trying to create four or five different moods there.

THOMAS: I know, and I don't think you do it. I think that what you're doing is jumping around indiscriminately in a dangerous way.

STEVENS: No, I'm trying to jump around for the specific element of exposing the element of choice, exposing the element of differences, to come to the generalized statement that he makes powerfully at the end of this page.

BUFORD: I see two places on that first page where that could be done. Under number four, I can see punctuating it with two different styles of music. You're counting on visuals very heavily, and music. 'How can you trace the lines of a man's face?' Well, if you've got two different styles of music, which may indicate that there can be at least two different styles of tracing the lines of man's face.

STEVENS: Do you say at that point you're limited to two styles? Because you could take Indian music, and you could take a Slavic folk dance.

BUFORD: In my own inept way, I would be a little concerned about how long that was going to be stretched out, but maybe that could be done. But I see that as a logical point for doing what you're saying. But I don't know how long.

THE SUBSTANCE

BUFORD: The third page is simply to reinforce what has gone on in page two, and to emphasize, in a frustrating way that man may not be able to find himself in any single one of these roles. Questions unanswered, questions in other places, questions still unanswered, and so forth. All right. That's establishing that this is a frustrating thing. Now we're getting more concrete. We're getting away from music, we're getting away from narration, and we're getting into a physical setting. We're getting into an apartment scene, where everyone is wondering, "What are you talking about? What's happening?' The idea here is to get into an actual setting where it's demonstrated that people are searching, do ask questions, you know, and do it in a way . . . you know, illustrate what's gone on before. They are asking penetrating questions; they're grappling with things that are quite contemporary. Their dialogue reflects the contemporary issues.

AHERN: Yes, could you give us any examples of those?

THOMAS: You're jumping into the conversation now.

BUFORD: You mean, into the dialogues that go on? Well, I've tried to give examples in the production notes.

AHERN: I have read those, and I just would like to ask you about the classroom discussion of *Antigone* — is that still meant to be? Very fundamental questions of the individual and the state. Are these meant to build in the other scenes, or is that an isolated dialogue that bears no relation to the filmed conversations.

BUFORD: Well, I don't know at this particular point whether I would still go along with *Antigone* or not. I'll tell you why. Forgetting about the program for just a second, *Antigone* is great. Great subject matter to talk about and derive certain questions from. We'll only be spending just a short amount of time in this sample classroom, and to try to let the kids get a feel for what is really going on in there, you know.

AHERN: I'm really trying to find out what substance you're developing. Because in a half-hour, no matter how many images you're able to portray, you're still dealing with time, and you can't develop something in twenty minutes.

BUFORD: What I'm saying is that in the apartment scene, in the tenement scene, in the classroom — in all three of these — at least two things should be done. Number one — there should be some rather intense dialogue going on.

AHERN: About what?

BUFORD: Well, that's up in the air. Just to establish the business of asking questions, trying to find, just to establish that that's what's going on.

AHERN: Trying to find oneself, right? Those questions have to be pinpointed.

BUFORD: I think you should hear the words, 'I,' 'self,' 'me,' this kind of thing. I think you should hear the personal pronouns. I think you should hear the personal references. You know, to self, or to man.

AHERN: You mean, the questions are, 'Who are you?' 'What do you think you are?'

BUFORD: No, I wouldn't see that. I wouldn't see that in an apartment. Maybe that could happen . . . that would be too staged.

AHERN: I'm just looking for substance.

BUFORD: To me . . . I tell you why I'm having trouble with this . . . I guess the substance is important for you, so you can get a better idea of what's going on. To me, the substance is taken for granted. I think there are different kinds of substance that can be used to do these two things. One, to establish the fact that people *are* asking questions, that people are concerned. And number two . . .

AHERN: Concerned by what? I mean, the Arab-Israeli war, or the search for themselves?

BUFORD: Well, you could use the Arab-Israeli war if you wanted to, I'd like to see a dialogue going on about that. You know, somebody wondering whether the United States is going to get involved, whether or not they're going to get involved, whether or not they're going to have to.

AHERN: It isn't world affairs unrelated to a person . . . that they are going through.

BUFORD: Right. It isn't *Antigone* unrelated to a person. Any subject matter may be used. Any substance may be used.

AHERN: But something has to be settled on, eventually.

BUFORD: Which gives the people involved an opportunity to relate to themselves.

THOMAS: All right. The sixty-four dollar question, though, is how do you get them to respond the way you want them to?

AHERN: But you can't even determine that until you know what the substance is.

BUFORD: All right. I'll give you an example. I'll take the classroom for just a second. Let's assume we can get twelve, fifteen kids together and we put them in a studio and the cameras are set up, and they've been told, that we expect them to be there for three hours. Okay, I don't know whether that's possible. I would hope so. But let's say it is, that they are going to be down there for three hours.

AHERN: What would you say. Let's even get down to that.

BUFORD: I would simply start off by telling them about the program. I would tell them what the purposes of the program are, just as we've talked about it now. And I would illustrate it, perhaps, by asking some questions, of them. 'What are you?' 'What hang-ups do *you* have? And off the top of my head, I would try to illustrate what I was saying. This business of personal identity. Then I would try to move into a situation where I was asking some of the questions that I'd given examples of here. I would say, for example, 'Suppose that you and I were in a classroom and you were talking at one particular point about love. It could have been that we had read something, this was a literature class, could have been a humanities class, could have been anything. But we were on the subject of love.' And I might then work into this question: 'Man is limited in his experience of love by —. What does love mean to you?' I would get them first of all to a place where they were talking, where they were bantering back and forth, and then hopefully, we'd get two minutes footage out of three hours.

AHERN: And what would you think they would say?

BUFORD: I don't know.

AHERN: You don't know . . .

BUFORD: I don't know exactly what they would say, but I would think they would begin giving examples of love. I would prod them in that direction to demonstrate the different examples of love and then the barriers that face them as a fourteen year old or fifteen year old or sixteen year old in this kind of love. 'Have you experienced this kind of love?'

AHERN: Well let's say would you cover all the ground that Plato did in the *Symposium?* Would that be one of your aims?

BUFORD: Well, I don't know. It would be my aim to turn them on as much as I could in three hours. By whatever trick I could. To get them talking for the purpose of getting footage that would illustrate kids asking questions with some damned good expressions on their faces.

AHERN: Yes, well, let's assume all this is there. What will be said? What will be learned? What will be covered?

BUFORD: I don't think it's necessary for the kids, this fall or next fall or two years from now, to look at this program to learn what has been studied, whether it's *Antigone* or *Tale of Two Cities* or e. e. cummings' poetry or what.

AHERN: If you were going to talk about love, then what idea would you want to have? A Christian idea of love, Plato's *Symposium?*

BUFORD: Let's just say that I would start off with these kids and say, 'You know, there are lots of ways of looking at love. The Greeks had three words for it. They weren't just satisfied with one word. They had 'philias,' they had 'eros,' and they had 'agape.' I would not let them talk at all, and I would hope the cameras wouldn't be going. Because I don't want my voice on there, I want theirs. But I'd get up at the board and I'd say 'Okay, let's look at these three words. What's "philias," "eros," and "agape?" And I'd contrast these three — comradeship, sensual pleasure, and the intense involvement, man to man, man to woman. And I would say, 'Now do you think' — after I'd gone through this discussion, I'd turn around and say, 'Are there these three meanings of love today? Are there more meanings of love today? To you? Is this right? Is this adequate? Were the Greeks right in having three words for love? What is it?" And just get their reactions. And hopefully begin a dialogue, so that I am turned off and they are turned on. So that they begin talking, and I come in occasionally by directing them if they're getting sidetracked. Directing them back to a point or suggesting a question that would get them on to another point.

AHERN: It's far more concrete than what I was first able to understand. Now I understand."

The discussions continued covering such points as color versus black and white, music rights, literature rights, schedules, film versus tape coverage, sound shooting versus silent shooting, who should narrate, editing procedures, final selection of people to be in the film, and other points. There was general agreement as to the rest of the production schedule, that plan having to allow for the beginning of Buford's fall term at Sacred Heart.

He was most anxious that all his efforts on the filming be finished prior to the time the fall term began at Sacred Heart.

Here's a dialogue from the July 7th meeting with those present being Warren Buford; Mary V. Ahern, production consultant; Mark Stevens, director; Lois Johnson, production assistant; Richard Thomas, project director; Richard Hauser, assistant project director.

THE PRODUCTION

THOMAS: The only thing I object to in the classroom is that it is the one artificial introduction that we have and it might be wise to try and find another situation in which you can get the same discussion taking place.

AHERN: I wonder if Warren doesn't really want to get us out of the classroom. You want a variety of young people.

BUFORD: I would love them to see that someone in an apartment can say the Greeks have three words, and that a teacher does not have to stand there and say it. You know that you and I can sit around an apartment and you can tell me that the Greeks have three words. You know academic dialogue in a personal, meaningful way in a relaxed setting. You can take dialogue that people normally think is sacred to a classroom and use it in an apartment.

THOMAS: Well that suits me because I worry about those very points. We have the situation here that we are showing a film to a group of people in a classroom and now we are going to show them a classroom.

BUFORD: Well what about starting with paragraph number ten as number eight then?

STEVENS: That's okay with me. The element of confusion we have here is when we try and do two different things. The age group you will find in a classroom, the age group you will find in an apartment, the age group you will find in a tenement will also refer to the environmental factors that would make a discussion at that point. The apartment is not a classroom and this is a point that you want to make. Therefore the idea of dealing with no sets at all is not going to help you at all. The absence of a set will not suggest an apartment.

BUFORD: You don't want to go along with last night's idea of a stylized setting?

STEVENS: I would go along with it knowing it would look like a television studio. If the environment is also a critical factor in demonstrating dialogue, then take the classroom sequence as far as the age group and put them outside of the school building, but definitely connected with school. But not a stodgy classroom. And I would keep the apartment. And I would try to get the mobile unit and get the tenement scene on video tape in those locations. Do we have any mobile unit shooting available to us?

THOMAS: Well we can't even discuss what we are doing until we decide what it is in content that we want to cover. As I see it now, everything that we are talking about will naturally adapt to a complete film show, going to places which exist, selected because they match the kind of mood and atmosphere that Warren is after — instead of trying to do it in the studio. The problem with that is we now know that there is only one specific week during which we can film and we were talking about Warren being involved. If that can't work out for him then we have to get somebody else to be the central figure of the filming. This is the week of July 17. If we go all film, there is the possibility of holding off and shooting it while you are here. Because we are not going to be hampered by studio schedules if we go all film.

BUFORD: The thing that occurs to me is the point that you were making last night in talking about sound footage and just wondering why the video tape mobile unit . . .

STEVENS: I prefer to do it on tape, because it can roll nine minutes and not have to stop, also its easier to mix audio with the mobile unit. We are talking about this discussion taking place among more than six people, including you. I don't know how we might get that on film.

BUFORD: These decisions are not mine. They are yours. And it is perfectly all right with me whatever you decide. I, as far as the sequence and the content, of this thing, I think these things we have decided upon, and we could reach concensus from what everybody says. We might rearrange things so we start with the apartment, and I think it would be logical to move to the classroom or the tenement. Both could be a beautiful transition. Now, as to whether or not it should be on film or video tape? Video tape sounds cheaper. Plus it is more flexible.

THOMAS: It isn't possible to do it the way Mark has described it. The question is how much time are you talking about and if you do, will it work to go to different places with a tape mobile unit?

STEVENS: I realize what the production problems are, Dick, but last night we were talking about shooting as much as three hours, assuming that you were going to film three hours at each location. It sounds to me like a two day process.

THOMAS: Another factor is people in the show. We need to know what it is you need so we can follow through on acquiring the numbers of people and kinds of people.

BUFORD: As far as that goes, as far as the classroom goes, I think you would need to have, now maybe only four or five students engaged in dialogue, but somewhere visually you need to see a group. So I am saying put down twelve to fifteen. You may never hear the fifteen voices, we may only hear three or four students, but I think visually it needs to be established that there is a group. And in the apartment three individuals. One critical thing here is the time I would spend with each of these groups before the shooting would begin, to get them to the point where we can emote.

AHERN. That need not be taped.

BUFORD: That does not need to be taped. The preparation period is very critical. So that you do get people to a point of good discussion and then, somehow somebody knows to begin.

THOMAS: What we have done in the past, is we have gone and sat a group down and told them to begin talking and forget the fact that anybody's working around them and then start recording as soon as we can, and keep going into the conversation, so whoever is leading the discussion is trying to get them to think about the ideas and not worry about the cameras. It takes a while before they get to the point where they are oblivious to the camera.

BUFORD: I think that would be critical.

FILM VERSUS TAPE

THOMAS: The basic question is using all film or all tape.

BUFORD: Why can not that be done with the flexibility that Mary suggested?

STEVENS: The only technical thing that I see wrong with doing it all on film is in the classroom sequence. If it numbers twelve to fifteen students, the problem is how to make it.

THOMAS: How is it better in video tape?

AHERN: You have three cameras.

THOMAS: But the three cameras are not the problem. It's the sound.

STEVENS: You had said that really what you wanted was a number of students involved, but that we may not be after sound from all fifteen. Would it bother you for us to structure it so we know which four students were going to talk and you only actually elicited the meaningful discussion from those four? The other twelve would be around observing but they could shout comments.

BUFORD: I don't know how to answer that question, because it has always been my experience that unexpected things happen. I'm just wondering whether spontaneity would be risked. Perhaps one of the other twelve would be bursting with something great to say.

AHERN: Could you have one person give a cover shot, and another seeking the person talking?

STEVENS: We have one photographer assigned to us.

AHERN: The age group is good.

BUFORD: Why can't you establish the same effect by just having the academic setting?

THOMAS: Do you have a reason for twelve to fifteen in the group?

BUFORD: You mean as opposed to three or four? Well, there are a couple of reasons. In trying to establish universality I was trying to demonstrate that this kind of things could go on in a classroom setting. Now if you just take three or four youngsters the universality would be demonstrated purely by age group. It wouldn't be an academic setting. It would just be kids of this age talking about it.

AHERN: If you have four articulate people, and that is what you really want.

BUFORD: I like to monkey around with this business of spontaneity and just see what happens.

STEVENS: May I propose a solution? Let's deal with the total number of twelve or fifteen but let's not plan to use all, all at once. Let's load up a half hour of film in the camera, let's prep twelve or fifteen and then bring four to sit with you for an half hour, next group another half hour and bring up the same points as with the first. Then we can edit from the most articulate group that participated or all of the group. How about transferring film to video tape and then electronic editing?

THOMAS: The point is that you have only a period of three days to shoot. Besides you have got too many things in this half hour.

AHERN: You are overshooting.

THOMAS: We would have to use four days of facilities. Which is very unusual for a twenty minute program.

It was finally decided to try for an all film program, hand-held camera coverage, lasting as close to twenty minutes as possible considering final editing. Buford had hoped to include more than students' reactions to the general subject of "love." We shot a sequence with adults, but because the adults did not respond with conversational reactions so much as individual speeches, the decision was made to concentrate upon the animated conversation of the two high school groups and two college groups as the body of the program.

Buford's original proposal had suggested that we have a special opening and close surrounding the body of conversation. (See script.) The production filming was planned to cover all the conversation sections on one day of sound shooting and all the opening, closing sequences which were to be silent with voice-over narration on another day. The limitations of budget and time are the reasons that we were unable to follow the exact visual sequence as laid out by Buford. Instead of having enough varied silent material as he called for, we were forced to simplify the silent location shooting to one general exterior. We hoped to be able in a park near the station to shoot many different people engaged in the roles described by Buford, so that we would have a visual bank to draw from in the final editing. There was also lengthy discussion about the close of the program which Buford called the "Odyssey." The idea here was to use a young man, who would represent "everyman in search of himself." It would require extremely artistic camera work and subtle editing to accomplish what Buford had in mind. It didn't work.

When the shooting was completed and Buford returned to look at the rough cut, we finally decided that the conversations were what we wanted, but that the opening and close, as conceived, just didn't come off. We reexamined the budget and found that we could afford to do a small amount of new photography, but didn't have the money to try the whole idea again. After some discussion, a whole new approach to the opening was decided upon, and on September 6, Mark Stevens shot the necessary materials to create the new opening.

Buford had asked that we try to intercut questions that students might have about identity, as voices-over music. A Rock and Roll selection was employed on the theory that it would lend an immediate identification of the material from the outset for the students. Stevens had to construct this sequence without Buford's presence but the ideas were generally discussed prior to execution. It developed that time and the budget kept us from developing a continuation of the points established in the opening throughout the ensuing discussion, as Buford had requested. We cannot reprint entire scripts in this report, so instead, we have included the following section of quotes from the student discussion:

QUOTES FROM "A SEARCH"

"Who are these?

Who are you?

Man is a question.

He is his own question!

How does he know himself?

By what does he trace the lines of his own face?

The mask of man shows the roles of Man:
  Creator
  Actor
  Lover
  Competitor
  Thinker
  Decision Maker

Man becomes many things in order to become one thing.

From childhood on — there are questions!"

"It's a personal kind of love — for instance, if I have an older sister, I *know* that kind of love."

"Then you've got the young couple — neither one of them knows where they're going."

"One of the crucial things is just the sheer fright of vulnerability."

"I'm not ready for love."

"Do you have to be mature to love?"

"There's a sort of general kind of being turned on toward everything in the world."

"When you're older, you love your parents differently."

"Love is a prime motivation for things."

"There's a lot of pain in love."

"You can't have love without hate."

"There's love of humanity."

"Black Power practically denies brotherly love."

"You can't really love something until you view it as an object."

"You can't love school work if all that's pushing you is the grade."

"The most pragmatic results you get are when you go into something with the seriousness of a child playing dolls or house."

"I really would like to be a great painter, you know, but I've got the Army."

"To love is to compete, then!"

"How do you know what's good for your parents is good for you?"

"If you were a serf in a medieval manor, what was open to you?"

"The serf was given a certain amount of identity — but tell me today you're given any!"

"Our demands on love are so great!"

"I get this feeling of love all over in all directions."

"When I was in high school, I would have said that love was meaningless."

"It's something indefinable — I couldn't really say."

What follows is a transcript of an evaluation session by twenty-six teachers invited to screen the film and give their reactions to the form of the program. We asked them to give honest feelings about the format and what they would do to change the program if a series were to be made based upon Buford's idea.

HAUSER: The discussion is yours; I'm not here to lead it, so I suggest that you respond to each other. I'm here to answer questions about the programs as far as production is concerned, and if I can, perhaps, clarify an idea. The important thing, I think, is your perception of the particular program. The floor is yours.

MAN: I'd like to offer a comment. I teach a course called Philosophy and Ethics. I would say my reaction to this program was, both I and an observer, if I had had such a class as this, would have been inclined to call it a good discussion. And I've had classes almost exactly like this on almost exactly the same theme. My feeling is that kids enjoy this kind of class but when they get through with it, they are inclined to say, "We didn't get anywhere," and within a day they have lost the sense of the shape that they thought they had gotten in class. And I wonder whether a discussion doesn't require more sharpening up by an adult who wants to make kids confront certain kinds of nuances and implications of what they had said. The conversation like that one covers so much ground so fast that kids can't remember what it was they might have wanted to talk about at any one stage in the conversation, and when they get through they have such a tossed salad of ideas that they can't really react to it. I just throw that out as an initial reaction.

HAUSER: In Miami, several of the kids said to us, "We couldn't take notes."

WOMAN: We showed this yesterday at Melrose High. I teach drama also. And the kids' reaction to it was — that it was very interesting but they would rather have been talking themselves; rather than listen to someone else talk, that the opening of it was fascinating and they were hooked by the opening. But as the other gentleman has said, they felt that it was unfocused, that when they got through it hadn't sort of led them anywhere, and I was wondering if it would have been possible to have combined it with something other than just discussion. To some way make more visually vivid some of the things they were talking about.

HAUSER: Just speak out as the ideas come to you.

MAN: I can see an immediate application in its present form in a writing class. Because these sparkling extroverts did make some exciting points. And I think that the minds of the class might go into motion and some kind of good writing might result. But I also felt that it was fragmented, that it looked cut up. Some of these points that were made could have been underscored by a commentator whose voice could have asked questions or could have summed up what was said.

WOMAN: George, I would disagree with you on that last comment, because for me that would not be the whole purpose of the thing. Now I used this with a lower curriculum, that is a so called non-academic group, and with a college oriented group. The non-academic group was caught by the opening, loved it, and after that they tuned out. The college group, I took some time with. I had long enough that I could talk to them a little bit before the show went on about the purpose of the program. Then we watched the program and then there was about twenty-five minutes where they discussed it. Now the discussion — I said, "What do you want to talk about?" I happened to be teaching a unit on Expository English, and I said, "Shall we talk about the form of this or the content and you can decide." Well it was pretty unanimous it was to be the content, so I got my two cents worth in and talked about the form for a minute or two before I gave it to them. The boys said, "Our group is too large." It's about thirty in the group and I kind of agree with him and a lot of the kids said, "Oh, now we want to talk about it in a whole group." So I said, "All right, I'll retire from the scene," that is only so far as my desk you know, "and let's start as a whole large group and just see what happens, perhaps you will just naturally fall into a smaller group, then that will be good." Which is exactly what did happen. At the end of the period, about two minutes before the bell rang, I went around to the small groups and said, "Are you still talking about what the television program was about, or have you just gotten into some chit-chat since nobody is directing you?" Except for two youngsters, a boy and a girl who were doing what this was talking about, that is, they were carrying on a little flirtation and not talking about love. But they were carrying on a little flirtation, so that was all right. All the other groups, made up of four, five, and six people, were still talking about love. Now I noticed even in this program, they stopped talking about it at one point and really began the search of Who am I? What am I? How can I control what I am? And then they go back and try to summarize what at the end, you know, the way we always say, you have to round off this essay by saying what it was all about. This was a little bit artificial but it was something I would like to talk about later with my classes.

HAUSER: I think the main idea Buford started out with was that man plays, assumes certain roles, and he enumerates them at the beginning. And I think through the whole curriculum and production discussion, I think the perception he came to was that if you talk about one of them, you talk about all of them. I don't know what that says about order in the classroom.

WOMAN: But this is something we can discover about what we are trying to impose on these kids, about how they should express themselves, isn't it? I mean how artificial is it? I don't know.

MAN: You see my feeling is that kids enjoy this kind of wide open thing. But you know if I were to sit down right now and pick out the things that I was to elaborate on, you know, what the kid who had the curly hair said. In other words, to have another discussion on top of this would be like starting afresh again, whereas just to change the analogy, the last couple of days we have had some interesting conversations in class about the Letvin show, and what was useful about it was that he made a presentation which defined certain things, basic issues, and then kids had a — sort of something to go against. This one, it seemed to me, had forty-five different definitions of love with the result that if you tried to stop and say, "What do you think?" you would have to make the kid redefine it in his terms, and it would seem to me that it would not get anywhere very useful for kids, except for letting out a lot of random thoughts.

WOMAN: A question, were those all college students? Because I recognized one of them as a Radcliffe girl.

HAUSER: There were four groups; two high school and two college. Buford wanted to make the point that discussions of love go on at all levels. They happen in high school, in college, in the adult world. The adults session turned out to be remarkably unsuccessful, so they were not included in the final cutting.

WOMAN: So they were not all together while they were discussing.

HAUSER: There were four separate discussions that went on for quite some time, about two hours each and they were edited.

MAN: I like the initial approach of starting off with the music but once you got into the content, you moved from an active form to a definitional approach, and then the tone of the discussion took on a telling tone, and a telling of many tellings, and there wasn't any focus. If we had closed our eyes, and just listened, we would have gotten everything we would need to have gotten from the program. So what I am saying is that one of the advantages of television is the way you can use time, space and motion. And if this had — if you had used pictures of hate or love, I think you would have brought in other dimensions which would enable the viewer to get a little distance on the subject because the youngsters, the TV being an intimate medium, can get a feel for the personality. I still feel that I don't know how much the youngsters viewing it might pick up from it.

MAN: I think if you are interested in roles, I don't think it comes across. Thinker, decision-maker, man as creator, competitor, I don't think it comes across in that discussion and I think there are better ways to do it. Everything seems to focus on love which is a terribly vague topic for which there is not concrete reference. And kids love to do that kind of thing. It is just like classes I have seen and had; and kids at pajama parties love to talk about things for which they can never really be pinned down. It is just fun to toss these things around. It is a great game to talk about things which have no reference indefinitely. It seems to me that if you want kids to think about things, you have to present them with substantive things that really challenge their values and, then, ask them to talk about it. For kids to wander around endlessly doesn't really get them anywhere. So it seems to me that if you are interested in the problem of social control, that we are not totally existential, free floating beings, with love pouring out of our pores and which we want to invest. There are enormous controls on us, and at the same time we do have an existential self which requires that we make decisions and commitments. I think there are other ways to do it than slashing back and forth and watching different groups talking about something that seems to go nowhere. And also, it seems to me that the logical consequences of this romantic notion of standing up on the jungle jim and singing in the middle of the night — really would be in a very very hypocritical and contrary context to the present organization of schools. They are — I mean we're not doing anything in the schools really that allows the kids to think that they could do that for a minute. And so it becomes a pleasant game and happy pastime but I don't think it really gets you anywhere.

MAN: I have a feeling, and I think it's been expressed before — I was listening in on someone else's conversation and was unable to take part and I got bored. I do think, and I have no idea how you are going to present this — whether this is going to be over television and the kids are going to watch it or whether there will be a film or a video-tape — but you know it could be a good idea to set up a way for the action to stop. Any child in the class or the teacher could stop action, and then press the go button, and let it go on for awhile and then have somebody else stop action. I think that might make it much more effective because otherwise it's eavesdropping on a conversation. By the stop-start technique, two conversations would be going on.

MAN: I want to add to what the gentleman just said by way of saying that would work. It occurred to me as I was watching it that it was too fast, that I could not stop and deal with matters as they were brought up. But it seems to me, an integral part of the concept of this whole discussion is to bring out the fact that people have a very difficult time talking about things and organizing and focusing whether it's old people or young people and it seems to me, it's one of the important by-products of this kind of discussion to learn to work out some sort of organization. I don't think it can be imposed externally by some sort of person saying, "Okay let's get back to the point." Some sort of outside teacher or whatever. I think the children have to learn how to do this themselves. It's very important not only for group discussions but also for developing your own thinking processes. But on the other hand, it is too much. It's too much smacking at you as you listen to their discussions, and I think it would be nice if you could have some sort of push button thing to stop it. But I don't think you could slow down the program itself and say, "Okay, let's take it very slowly," because that would be unnatural.

MAN: Before this program was made, was any of this sort of rehearsed a little bit before or was it all spontaneous? I mean these people were not familiar with what was going to be discussed before the tapes?

HAUSER: No, they didn't know what they were going to discuss. He did meet with the students informally the day before to select the ones who would be on the program.

MAN: One thing that a woman from Newton High, I believe, brought this up, and among this august group, I just wondered, and my own comment was — the very articulateness of the speakers may over awe the speakers of high school age. We are talking about — this is creme de la creme stuff. I you are talking about putting this stuff out in the average high schools in the United States, I think you are lost. There's no efficacy here at all. The kids are just going to be overwhelmed by this talk. I don't know how they did at Melrose, but I can see it just shutting them right up. What have they got to add, what can they say after they have heard this? Was this the reaction at Melrose?

WOMAN: They sort of didn't have much to say.

MAN: I'm sure they didn't have much to say.

WOMAN: Not only that but that's what I meant about the lower curriculum. Right away they spotted these kids. Those were college types and they had nothing to say to them. Now my curriculum one kids who are the college oriented kids, one of my college oriented students came up to me and said, "I knew one of those girls. She was the cousin of — you know." And this was the first time I knew that any of the students on film were of college level.

MAN: May I just say one more thing apropos of this. You mentioned that the low-curriculum people tuned out right after the beginning. Was it the interest in the psychedelic background and the rock and roll music that made them interested or what?

WOMAN: Oh, of course they made no bones about it. And you know I could see because I had tried other programs with them.

MAN: Therefore I feel that whenever any of these programs, and I'm not a square, whenever any of these programs is done, they should be done, as far as music is concerned, with a little better taste. What's wrong with Gunther Schuller's music instead of rock and roll in this contemporary music?

MAN: I'd like to relate to what the previous speakers said. I am rather a nonverbal type and there wasn't anything here — I hate to be prattled at and this prattled at me. I don't relate if I don't participate. The presentation technique related to the music also that Mr. Lasker mentioned. They don't give you anything visual to relate to. The best part of it was when the boy was describing how he climbed up on the jungle jim. I can develop a visual relationship that way. I would like to see some technique where they use, as I wrote down, dissolves and stimulus symbolism — you call it what you want — up there so that I can start generating images in my mind. My mind works with images you know. And this is what bothered me. I just tuned out after five minutes except when the boy talked about climbing up on the jungle jim. And then I was worked in with him, you know, so the group techniques just bothered the heck out of me. The world is filled with too much talk as far as I'm concerned.

MAN: You like program music more than absolute music then?

MAN: No, oh, I use rock and roll on those slide tapes that I make. I can't go all the way with you, Henry. There's music for certain moods I think. This really fits to my taste.

HAUSER: If you have further comments I'm sure they will be applicable as we progress through the afternoon. There is a lot more ahead.

The teachers above clearly disagree over the value of the film. The comments are pro and con, but interestingly constructive. The teachers who had actually used the film found some success with it in their classes. Several of the test classes seem to respond quite favorably to the ideas Buford has generated. Others don't know what to do with it, find it "boring and frustrating." There is no question but that a teacher must understand Buford's theory in order to deal effectively with such a class discussion.

The Buford project leaves us with a glimpse of a new direction for teachers and students on the secondary level. It will take time and money to see if educators can assimilate and develop a curriculum program which deals with the mercurial problems related to a student's search for personal identity. Does your secondary system have such an approach to teaching? Should it?

PRODUCTION CHRONOLOGY

May 18	Conference with Huston Smith, content consultant.
July 6, 7	Final planning conference with Ahern, Buford, Stevens, Thomas, Hauser, and Lois Johnson.
July 26	Buford selects students to appear in the film. Conferences with project staff continue.
July 27	Sound shooting with two high school classes, two college groups in an apartment setting, and one adult group (not used in the final version).
July 28	Production conference to discuss results of sound filming and plan silent sequences for next day.
July 29	Shoot silent sequence *for next day*
July 29-August 21	Intermittent editing; processing of rough cut.
August 21	Buford returned to Boston to screen rough cut. Decision made to redo the opening sequences.
September 6	Director reshoots opening.
September 6-October 15	Re-editing and sound transfers.
October 15	Begin negative cutting and matching.
November 3	Delivery of approved answer print.
November 7	Presentation to producers, directors and ITV personnel at the NAEB National Convention in Denver, Colorado.
November 21	In-school showings at WTHS, Miami.
November 28-December 1	21 Inch Classroom sample showings in the Boston area schools over WGBH-TV (open-circuit).
December 2	ITV Humanities Luncheon screening for twenty-six teachers from the Boston area.
December 11	Presented in excerpt to The National Endowment for the Humanities, Washington, D.C.

2

program 2

A JOURNEY IS A PERSON IN ITSELF

Produced by John Malcolm

Malcolm is an instructor in radio and television at State University of New York, Fredonia, N.Y. . . . He obtained an M.S. degree in Radio and Television at Syracuse University. He has been a TV-teacher and director for the Corning City School District, Corning, N.Y., and an instructor of Radio and Television at the State University of New York.

PILOT PROGRAM CREDITS

Producer	John Malcolm
Director	William Cosel
Set Design	Francis Mahard, Jr.
Graphics	Lew Fifield
Production Assistant	Syrl Silberman
Coordinator	Lois Johnson
Lighting	Chas Norton
Audio	Wil Morton
Video	Aubrey Stewart
Video Recordist	Ray Kraus
Content Consultant	Milton Hindus
Production Consultant	Lewis Freedman

The Proposal

Suppose for a moment that you are a programmer in search of a series for instructional television involving a new approach to literature for high school students. You have a staff, money, a curriculum council, but you need an idea. Then — one day, the proposal indicated below reaches you. How would you evaluate it?

"This is a series on American Literature. It is broken down into thirteen programs. Realizing that any one of these programs could be a series in itself, the series takes on the aspect of a survey. It cannot hope to present all that is contained on a topic. It can only try to stimulate interest and exploration. To implement this, the program will try to adapt all material for dramatization except when this would destroy the meaning.

The following is a list of the programs, the reason for this particular order will be explained in the body of this outline.

I. The Religious Literature of America. *("And on the First Day")*
II. The Literature of People. *("He Kilt a Bar")*
III. The Literature of Government. *("For the Record and the Folks Back Home")*
IV. American Leaders and Their Biographers. *("The Statue on the Square")*
V. Literature of the Wars. *("The Cannon's Echo")*
VI. The Literature of Transportation. *("The Long Rusty Track")*
VII. The Machine in Literature. *("The Beginning")*
VIII. American Communication in Literature. *("At the Speed of Light")*
IX. The Writers View of American Architecture. *("From Cornpone to Gingerbread")*
X. The Literature of the Farm and City. *("The Skyscraper Silo")*
XI. Children and American Literature. *("Ink and the Pigtail")*
XII. The School and Literature. *("Warm in Front, Cold in Back")*
XIII. The Future and the Writer. *("Finite to Infinity")*

A more complete explanation will be found on the following pages. Segments 1 through 13.

Talent: Dr. Irvine Smith and Miss Alice Bartlett of the Speech-Drama Faculty of State University College at Fredonia, New York. Tape included.

Script: by John Malcolm of Speech-Drama Faculty of State University College at Fredonia, New York.

Costs: Should not exceed $1,000.00 per program and if done in a block possibly less.

With the exception of the opening and closing credits, the shows will have no regimented time slots. Basically, the program will open with the title and credits on film. Then, the host is introduced to the audience.

THE HOST will give an "orientation" of the material *(authors),* to be covered. He will then read a short selection and comment on it, or introduce a short section to be dramatized.

SCENERY for the host will be simple. It will include a black drape, an easel, a lectern when needed, and certain appropriate set pieces. (An antique clock on the drape.)

THE MOOD should be objective, "sterile" if you will. The host should convey this by talking to the audience without notes but making no effort to conceal any books from the audience. It is ridiculous to memorize or read off a teleprompter when the feeling of listening to an old friend is better conveyed by his taking a book and reading a favorite passage.

LIGHTING must be subdued with the use of a cameo effect. (For certain humorous pieces this would not fit.)

PLAYLETS should keep scenery to a minimum. Elaborate scenery will only be used when it adds to the performance. The host should be free to walk into the scene at any time to question or explain. In certain cases the host will be part of the play as an observer.

OTHER items will be included but not the fireplace with the slippers and dog. The above jottings are just general rules and with a real production of this kind new ideas would come up. Right now this is just a material-oriented series.

program #1 "And On The First Day"

This program will pick up the literature of religion at the landing of the Pilgrims. This does not mean that the program ignores literature prior to this time. It will be established that the Indians had religious literature. *(The Legend of Deganawidah and Hiawatha.)* It is also a fact that the early explorers gave us a body of literature (Smith, Hudson). However, the line exists between English Literature and American. It is quite fuzzy and arbitrary, but I choose to draw it at 1624 with the Pilgrims. On the record the first recorded literature of the new world was the Mayflower Compact (designed for the new world). Still, the first creative outpouring was a prayer on the beach; this followed a long precedent.

To follow one theory, religious literature was of course argumentative. It helped man survive the daily trials of his existence.

> It was never cast in fictional or dramatic form, and seldom in poetic . . . its purpose was to give that full rich, self-contained view of the world which we demand of the *belles lettres. (only incidentally")*
> Rather, it was a kind of writing whose end was always, from the point of its readers, practical and immediate: . . . It was, in short, a literature of survival, at once physical and spiritual — one which arose from the necessity to make old ways of acting and believing serve in a new situation; from the necessity to create a home, at once for body and spirit, in a new, frightening, yet promising land.

This program will devote almost all of its time to this early period. One could form an analogy that when religion served a need for survival, "popular" literature waned.

To make this analogy more homey, "A feller used to take his religion once a day and a bath once a year." *(This is now reversed.)*

However, the body of religious literature has its heaviest concentration with the early settlements. This program will develop it to show its influence on such men as Franklin, who said, "All things have their season, and with young countries as with young men, you must curb their fancy to strengthen their judgment . . ."

This program will use the following sources:

SOURCES *(In chronological order.)*

* 1. Edward Taylor: "Meditation Six, Eight." "Preface to God's Determinations."
* 2. Michael Wigglesworth: "The Judgment."
** 3. Jonathan Edwards: "Sinners in the Hands of an Angry God."
* 4. Benjamin Franklin: "Articles of Belief and Acts of Religion."
* 5. Thomas Paine: from "The Age of Reason." (credo)
* 6. William Cullen Bryant: "A Forest Hymn."
** 7. Herman Melville: "The Sermon from *Moby Dick.*"

** 8. Nathaniel Hawthorne: "Young Goodman Brown."
* 9. Sidney Lanier: "A Ballad of Trees and the Master."
*10. Emily Dickinson: "Some Keep the Sabbath."
**11. Edwin Arlington Robinson: "Mr. Flood's Party."
*12. Mark Twain: *Letters from the Earth.* (1962)-(1910).
*13. T. S. Eliot: "The Hollow Men."

* Read by talent over still pics. *(often not the whole selection)*
** Dramatized in some fashion after the adaptation.

The above is quite a long list, and for its length not all-inclusive. Again, it is not designed as an end but as a beginning.

program #2 "He Kilt a Bar"

The people of America form a large segment of literature, both as authors and subjects. This is the topic of the program, the people of America. The order of presentation can be justified by saying man created religion to explain his existence. Religious literature is covered first because it created the American man — and his literature.

Then, the subject of this program will be covered by giving examples of: Man's attempts to explain himself, his attempts to explain others, and his great success in creating other "super" men.

In this and the following pages, I will list the tentative content for each program. The format will follow closely the first program.

SOURCES

* 1. Anne Bradstreet: "To My Dear and Loving Husband."
** 2. Benjamin Franklin: from *Autobiography* — "An Experiment in Moral Perfection."
** 3. Adams and Jefferson: "Letters."
** 4. Washington Irving: "The Legend of Sleepy Hollow."
* 5. Henry David Thoreau: from *Walden.*
* 6. Anonymous: "Pecos Bill."
** 7. Mark Twain: from *The Adventures of Huckleberry Finn.*
* 8. Walt Whitman: from *Leaves of Grass,* "Song of Myself."
* 9. Robert Frost: "Mending Wall."
**10. James Thurber: "Little Red Riding Hood."
**11. Max Schulman: from *Rally 'Round the Flag Boys.*

program #3 "For The Record And The Folks Back Home"

Governments are made by men and what is created is mostly people. Literature of governments is not all documents in a sealed case. Words on paper do not really create the thinking of our legislators. Very often the process of creation is the most interesting. Keeping this in mind the program explores the legislators as well as the legislation.

SOURCES: (In order of use)

** 1. Huey Long: "Experts of a Fillibuster." (How to Make Potlikker)
** 2. *The Mayflower Compact.*
* 3. *The Fundamental Orders of Connecticut.*
* 4. Thomas Jefferson: *The Declaration of Independence.*
* 5. Henry David Thoreau: "On Civil Disobedience."

* 6. John C. Calhoun: "A Disquisition on Government."
** 7. Richard H. Rovere: "The Big Hello."
* 8. Allan Nevins: "The Strength of Our Political System."
** 9. Edwin O'Conner: from *The Last Hurrah* (The Television Campaign).

program #4 "The Statue On The Square"

Americans make leaders of men. However, when leadership is done the reverence goes with the memory. Immortality often takes the form of a statue on the square. *(Even Wilmer Bobble of "Gasoline Alley" is making his bid.)* Perhaps the only real immortality for a leader is the printed word. *(Which often elevates the image.)*

The purpose of this program is to explore the writings and written portraits of men that Americans call leaders.

SOURCES:

* 1. William Bradford: "Social and Economic Problems."
** 2. Adams and Jefferson: "Letters" (also in program 2).
** 3. Carl Van Doren: *Benjamin Franklin.*
** 4. Jeannette Eaton: "Leader by Destiny." (Washington)
* 5. Rosemary, and Stephen Vincent Benet: "Lincoln" and "Jefferson."
** 6. Carl Sandburg: *Abraham Lincoln — The War Years.*
** 7. Sidney Kingsley: *All the Kings Men.*
* 8. Richard H. Rovere: "Letter From a Campaign Train."

program #5 "The Cannon's Echo"

American Literature is often preoccupied with war, but it does not have exclusive license in this respect. All literature is interested in war. A great majority, perhaps the greatest portion, is devoted to man's inhumanity to man. We have only to look to the nearest bookstore for confirmation, using the Civil War as an example. We find reprints of battle maps, newspapers, documents, and old books.

It is this fascination that program number five will explore. Perhaps a better title would be "The Perfume of Black Powder and Blood."

SOURCES:

*(*)1. Benjamin Franklin: "The Sale of the Hessians" *(with a film of bones)*
* 2. Thomas Paine: "The Crisis."
* 3. Philip Freneau: "To the Memory of the Brave Americans."
* 4. William Cullen Bryant: "The Battlefield."
** 5. Ibex: "Crossing the Delaware." *(satire)*
* 6. Ralph Waldo Emerson: "Concord Hymn."
* 7. Herman Melville: "On the Slain Collegians."
* 8. Walt Whitman: "When Lilacs Last in the Dooryard Bloom'd."
* 9. Mark Twain: from *Letters from the Earth* (1962) (1910).
**10. Stephen Crane: from *The Red Badge of Courage.*
*11. "Pershing at the Front."
*12. Franklin Delano Roosevelt: "I Hate War."

program #6 "The Long Rusty Track"

Transportation in literature is one of my favorite subjects, possibly because no other literature is such a mixture of hypocrisy, excesses, and downright lies. For example, Harper's comment on the "new" Erie Railroad went something like this: ***(The Lion of the Railways)*** "Its capacious maw feasts on the highland fastness of Chemung . . . and his royal extremity dips into Lake Erie."

Transportation was well represented by good authors. Thoreau would only walk on a railroad, Hawthorne enjoyed the Erie Canal, and Twain waxed eloquent on the subject of steamboating.

Most of this literature is humorous, very little realism, very much stretching of the truth.

However, for its levity, the literature is important because it is representative of tremendous growth. ***(It is also damn funny.)***

SOURCES:

** 1. Stewart Holbrook: from *The Story of the American Railroads.*
** 2. Nathaniel Hawthorne: "The Canal Boat."
** 3. Mark Twain: from *Life on the Mississippi,* "Across the Plains by Stagecoach."
** 4. Edward Harold Mott: from *Between the Oceans and the Lakes.*
* 5. Karl Shapiro: "Buick."
** 6. Thornton Wilder: *The Happy Journey.*
** 7. John Steinbeck: from *The Grapes of Wrath.*
* 8. *The Albany Argus:* "An Editorial."
9. Hamlin Garner: *The Octopus.*

Malcolm ultimately decided to change the title of the sixth program on transportation to "A Journey is a Person in Itself." It was this idea which seemed to be his favorite one for demonstrating the series approach, for his application indicated it as his choice for a pilot. His presentation included skeleton outlines of thirteen programs. Included here are the first six of those to demonstrate the scope of the series as Malcolm conceived it eliminating outlines 7-13 in order to conserve space.

Here's a sample of the Los Angeles Selection Panel's discussion of the Malcolm proposal (project entry #6) as the selection process had narrowed the choices to four out of twelve proposals the panel was to consider. Do you agree with them?

THOMAS: Let's talk about #6, for a moment, and then we have an audiotape submitted of the talent, to let you hear some of the people that are proposed. They had the initiative to submit a short tape that will give you an idea of what they sound like, at least, and so let's talk about it for a moment, and then I'll let you hear the tape. Who thought it should be discussed? Everyone was in favor? We have a winner already?

SWENSON: What I want to ask about this one, is: are the selections only to be read? To be narrated? This, then, is straight narration?

HAUSER: I had the feeling it was dramatization.

SMITH: No, it says it's mixed. Some dramatized, one person reading — it's mixed. Which is good. It gives the youngsters a chance to see . . .

LOPER: I thought the selections for each program were just very good. Very representative to me of the particular subject he was talking about. I'd like to hear Dr. Nevins on this.

NEVINS: I liked the variety of the programs. (General murmured agreement.) They go into a great many fields.

THOMAS: If you feel it has merit in that sense, then vote for it. The whole point of this selection process is to give the people the *opportunity* to work this into a television program.

SWENSON: This one, I want to know more about.

SMITH: I'd give them a suggestion. I would not open with the title and the credits on the film, and introduce the host. Yeah, and I think it would give the students the idea, well, it's just another one of *those!* I'd open everyone differently, so they'd never get the idea that they were seeing a somewhat stereotyped series, which it isn't.

SMITH: Well, I think — sometimes you would open black, with a voice, and a little music, saying some stimulating thing out of one of the readings. And then sometimes you'd open in the middle of a playlet, and cut it at some exciting part, and then have the host walk in, and say, "It's too bad we have to interrupt this, we'll get back to it; today we're talking about ———" — that kind of thing.

THOMAS: An *Our Town* approach.

SMITH: And *differing*, all the time.

LOPER: You could almost use the *Spoon River Anthology* approach again in this one, with extremely good effect, I think, spotlighting individuals as they come on, and so forth. With a semblance of costuming . . .

SWENSON: The reason I asked this, was that Malcolm said that it's ridiculous to memorize or read off the teleprompter, when the feeling of listening to an old friend is better conveyed by "his taking a book and reading a favorite passage." Well, I've seen *so much* of taking a book and reading a favorite passage, that I want to know, what's going to be *innovative* about this, what's going to be creative and different? If I could have him produce this for me now, then I could see this. But despite the selection of the excellent literature and the particular pieces, this thing of taking a book and being an old friend is what staggered me when I first read it. I can just see it going flat.

THOMAS: In other words, you feel the need for something more imaginative in the production approach to this?

SWENSON: I'm just left cold by the sterile setting. I don't like frou-frou settings, but I guess it's the old friend and the book that gets me. Let's try to move beyond that.

HAUSER: Did you have the feeling, as I did, that the person who was proposing this wasn't really familiar with television, or with the terminology, but was very familiar with the subject area?

SMITH: He shows good understanding of literature, but not much understanding of television production.

LOPER: But this is a case where I think the basic material is clear, and shapeable by a good director.

THOMAS: It's within the possibility of recommendation here, that you could say that you liked this proposal best, assuming that adequate production consultation is given.

SMITH: You could say, Pat recommends a teleprompter.

SWENSON: You mean, I don't want an old book and an old friend!

THOMAS: Well maybe what you mean is that before we assume that they are old friends, they become friendly.

LOPER: Well, it depends on how you use the book, too. I remember Charles Laughton's readings, which were fantastic. And he had the book in front of him.

SWENSON: That was different.

SMITH: As an actor, he could do more with it.

LOPER: That's right, and on the other hand, I would hate to see someone standing in a pool of light, so to speak, playing whoever it is when they first land on Plymouth Rock with a prayer.

THOMAS: I think it might be wise at this point to stop our recording and play back their tape, and let you hear that.

TAPE REPLAY

SMITH: If the costs are a thousand dollars, they might spend another four hundred or so, and get some actors.

SWENSON: I think that reading aloud to boys and girls at the high school level has to be exceptionally well done. This would have to be presented, I think, in a very different way than we've heard on the tape, to hold their attention at all, or to interest them in any way.

LOPER: I think it's going to need the type of actor who's not the New York method actor, either, because it could be so overdramatized that the kids would laugh at that. In the other direction, if it's *too* professionally done. . . .

SWENSON: I take it it's just to be all reading.

SMITH: No, I don't get that impression at all.

SWENSON: You think there'll still be drama?

SMITH: Sure. Listening to the tape, that doesn't change my opinion at all. This series is still the best of the bunch, I think.

THOMAS: Do you feel that the person who submitted this proposal should bear in mind the possibility of professional talent?

SWENSON: By all means.

LOPER: Professional actors.

SMITH: Further, I would not set it in a stark, cameo-type setting all the time. One gets very tired of looking at this all the time. I'd tend to have some setting in some of the dramatic sequences. It needn't be terribly expensive. One could use a set-piece with a few simple props, without raising the budget unduly.

THOMAS: Well, I think that there is a suggestion within the proposal that they would use scenery on occasion. Bottom of page two: "Playlets should keep scenery to a minimum. Elaborate scenery will only be used when it adds to the performance." I think he's trying to say that he will try to discipline this to the need, but he's aware of the need.

SMITH: Okay, I objected a little to the "sterile" mood.

SWENSON: Is there going to be anything in this to set it in its time and place? And its significance? Perhaps the narrator will be doing this? I don't think it should be envisioned as a series which merely performs a lot of literature, whether through poetry readings or playlets. I fail to see, other than the variety of individual pieces which have been selected, I fail to see that this is a creative, unique, presentation.

LOPER: We did a pilot called *Song of America* in which material like this was used and held together with a narrative thread. If this is selected, I'd like to have you see this, at least, to show what. . . . And this was all professionally done, all AFTRA people, and so forth.

SWENSON: I think no matter how good the selections are, under each title, that the worth of the suggestions isn't what makes it a unique television series.

THOMAS: I think though, Pat, that you are indeed now jumping into the production of this program. We must go on the premise that we will exert every effort to make it an exciting, interesting, visual program.

HAUSER: One of the exciting things about the proposal is that the presentation, at least for the pilot program, shows that there's a great deal of content, which indeed does bridge the gaps between the materials selected.

THOMAS: There is a great deal to work with here.

SMITH: I think so.

THOMAS: That's one of the comforting things to me about this proposal. That the people have really outlined a series which is very feasible and has potential for becoming quite exciting if it's well done.

SWENSON: Yes, it seems to me that that's the crux of the matter — the synthesizing of the material presented, because any skilled teacher, I think — going back to the fact that television must bring what a skilled teacher couldn't — and for me, the way that it's presented, it does nothing that one of our crack-shot literature teachers couldn't do within the confines of a classroom. This is why I keep thinking there's just got to be more to it.

THOMAS: There has to be drama?

SWENSON: Yes.

THOMAS: There has to be something in the way of concept of approach that makes it interesting and compelling in a way that a teacher by herself couldn't do.

SWENSON: Yes, so I go back to saying that without the presentation, I have to rely again on the production team to make it come alive. While these selections may be good in and of themselves, they could also be presented by a classroom teacher. I see nothing in the way of a viable series, unless this production is going to be pretty superior.

LOPER: It has to have a narrator to hold it together, not a teacher-type person.

THOMAS: Right. Larry, how do you feel about it? Now?

SMITH: Well, I'll underscore the importance of the production. I think basically the idea can work and I'm sure WGBH can make it work.

THOMAS: That's very, very kind of you.

LOPER: No, but I think that we all recognize that that's the key element in all this. It will have to be done under the direction of a very competent person.

SWENSON: Otherwise, what's different about it?

HAUSER: Does he indicate, Dick, that he just wants to produce? Is that correct?

THOMAS: He has indicated that he wants to produce. He will have some more people to fight with along the way, in point of the production aspect of it. One of the name people will be assigned to him on this particular project, and will be useful primarily in making certain that he is getting as many visual items into the programs as possible, and discussing the whole production approach on a more interesting and vital basis, or as interesting and vital a basis as we can get out of it.

SMITH: If you look at all of them, it seems that this will be the most easily pulled off, because it has, as you say, the most material to work with. The others would be much harder to do. If it isn't taken at face value, just as it is, it will be all right. We've just had so many — in the West — of fine literature read, with visuals shown . . . maybe I've just had a kind of bad background that worries me considerably about this.

THOMAS: Do you feel better about any of the others?

SMITH: No. This can be pulled off.

THOMAS: I know the agony of making this kind of selection because we're torn with the idea itself, and what we did, and whether or not this particular person can do it, over another. We really have to go, I think, according to the proposals now. We have four here that everyone seems to think have merit above those we've discarded at this juncture, and we just have to decide which one of these is it. I think, if I call for a vote right now, even with your negative vote, we would have number 6 as the winner, apparently. You want to vote then? All right, so it seems to be a unanimous choice. Number 6.

PRE-PRODUCTION

Malcolm, like the other four top applicants, came to the orientation meetings May 18 and 19. Each of the producers met with either the Project Director or the Assistant Project Director for beginning exploration of their ideas and to begin the process of producing a pilot program. Here's an excerpt from a first discussion between John Malcolm and Richard Thomas about his production.

THOMAS: In reading through your proposal, I thought it was one of the most interesting selections of material in the whole group. Pertaining to the discussion about actors, consider whether or not it's worth going after some big name. It may not work in terms of our being able to afford it or work it out. But why not try?

MALCOLM: My idea of the series in terms of production, which is funny, because Laughton was mentioned in the transcript, is the old reading idea, which Laughton used to do, and which were very exciting to me. I'm not saying, "Use that style" but it could be an inspiration for what can be done with three very good people reading American literature. Not only reading it — acting it. And maybe using sets. When I wrote this, I was conservative, but after seeing what you can do here . . . I agree very strongly now with your suggestions. On the suggestion of a third person, I think he could be used very well. But on the people I've selected — I've got an awful lot of confidence in these two people. I'll warn you, I came here to fight for them.

THOMAS: That's all right with me. As I told you this morning, you're going to decide this, not me. But I'm going to try to play devil's advocate with you, constantly. To make certain that you have thought about certain things, and know why you're doing what you're doing. I'm a firm believer in answering, when you start out on any television program, the who, what, when, where, why, how and how much. If you answer those questions for yourself, whether or not they are stated in the program, usually it comes out pretty well. As far as the actors are concerned, what I want you to think about is whether or not you do yourself a disservice, in a program designed to go throughout the country, to use people who are unknown, even though competent. I'm not suggesting a question of competence, but of an aura of attraction. And I'm not trying to use a commercial approach — a star to attract an audience. That isn't what I'm talking about at all. I'm simply talking about rapport — a person who in some way or other might capture the fancy of high school students. Use that to your advantage as a supplementary device to get across some very fine ideas and some very good material.

MALCOLM: I've already weighed what you're talking about now. Upon seeing these two people work, I think you'll be very pleased. I think they can do it.

THOMAS: You don't have to prove it to me. Giving you this responsibility, you're going to have to live with what happens. As a producer, you should have that freedom of choice. Let's go on and simply say that there's more discussion required on that issue.

MALCOLM: A third person would be quite useful as a narrator.

THOMAS: We got a feeling that it was sort of an *Our Town* approach. I don't want to let that get too far without your statement about that point.

MALCOLM: When I first got the brochure, I thought entirely about content, not about production, except as I visualized this as a way, in my mind, of making this literature come to life. Some of it is so lively, you can really make it come alive. If given drama, or a little bit of reaction, you can really make it live. I didn't even spell this out. I want to give this to the director, in an ice cube, frozen, so that he can work with it.

THOMAS: That assumes something I don't think is true, John. That a producer has the power to divine a program into being, without due consultation and a chance for the director to make suggestions.

MALCOLM: I believe in writing out a description of what you want to see, but not an exact description of how you want it executed.

THOMAS: I find that the best approach is to get everyone in your production team involved and interested, aware of what you're trying to do in principle. Then depend upon them to give you some help and some suggestions. Always, however, realizing that you're going to have to say "no" sometimes. If everybody begins to produce, you're in trouble. But flexibility is the keynote. Learning to reverse your own decision when you see something better.

MALCOLM: This tour has certainly changed my mind about educational TV for example and what it can do. A lot of my opinions, quite frankly, were based on the places I've worked in, both in Buffalo and the Corning-Elmira area. We were very severely handicapped.

THOMAS: You'll find, I think, that this indeed has been one of the problems and frustrations of ITV, that there's been no money, not enough trained personnel, not enough production facility available. That's part of what we're trying to give you here, a chance to work in a larger way than you could normally. I don't mean to be unctuous as far as Channel 2 is concerned — we're not always the best, we don't always do the best instructional television in the country by any means. The thing you'll find from this staff that I think will be of some help to you, is that when we do get around to assigning you a director, he will be selected by me because he will have some kind of special aptitude to bring to bear on your idea. I'm a firm believer in getting the people involved who are interested, not assigning them arbitrarily. I want to wait until I'm sure that we have that combination from the people who'll be available here. We do have some people who are quite good at this kind of program that you're talking about, and have done similar kinds of things. And we do have two or three excellent lighting people here that will work wonderfully for you if you're going to work in tape. We have a scene shop that you can employ as you wish. The only limit is money. I think that one of the things that created some discussion on the panel, was that some people were in favor of, and some were against, the cameo approach. When it's well done, it's marvelous.

MALCOLM: When done well. I'll have to admit, when I wrote this, I asked myself, now what can they do? Not too much in terms of setting, so I kept it simple. But there are two or three of these that could really use a full, realistic set. Others will be perfect alone.

THOMAS: If you're talking about what I envision, which is hard, because it's tricky to put visuals into words, I can see a marvelous atmosphere coming out of your approach here. Almost a television feeling, a television studio panorama, in effect. With a man going from thing to thing, with a design that works that way for you. It could be quite interesting and unique, I think, and yet it's not altogether new as an approach. You could make it new, I think, in the way you use it.

MALCOLM: I like the exploring technique, moving from place to place. But the bare bones, the literature, have to show. The main idea is the literature, and what it's all about.

THOMAS: I'm not going to go into content now. I think yours is in pretty good shape in terms of curriculum and what you're trying to do within one program and within the series. Although I don't know all of the selections, I'm at least familiar with some of them.

MALCOLM: I tried to vary them, so that the students would be familiar with at least one selection in each program. And then some of them, I know, are things very few people have seen, like the editorial page of the old *New Yorker*.

THOMAS: Do you anticipate any rights problems in the travel show?

MALCOLM: Maybe, if we use *The Happy Journey to Trenton and Camden* by Thornton Wilder. It's about the beginning of automobile travel, and is done very simply, with just a chair.

THOMAS: Is there a link between these things, a progression in the program, as far as you're concerned? Or are they incidental excerpts that are unrelated.

MALCOLM: These are unrelated, as far as I'm concerned.

THOMAS: I'm talking about "The Long Rusty Track" as a program. Do you attempt to make any presentation of an idea or concept which lead to another? Or do you bridge from incidental excerpt?

MALCOLM: The point of view is that each of these views is a very fresh, personal view of a particular transportation medium. Most of these are in first person. They're not looking, as we look now, at the canals, for instance, with nostalgia, but as a very personal thing. In fact, the whole series is based on this, the idea of literature as a very personal thing. It's not a dead thing. Every one of these involved people in their own times.

THOMAS: And therefore your connecting copy will deal in some way with that idea? You're really after a mood in presentation, the romance of it all as you go from thing to thing, period to period.

MALCOLM: I'd like to get them excited about these things, as the people who did them at the time were excited about them. Like Hawthorne and the canal boat. I'm looking at this as a person very interested in American literature, and I'm very glad you've assigned a source person, who will be of great help. Developing this show is going to be a team effort — it has to be.

THOMAS: You seem to have a great deal of material here. Questions will be setting style and establishing bridges.

MALCOLM: Also, how much we can use and how much it's going to cost us to use it, and whether or not we can work this out production-wise.

THOMAS: One of the things that would be useful would be your providing us with the excerpts you'd like to use. Once we have a director here, he can write his suggestions back to you about production.

MALCOLM: This meeting has made me want to go home and write the script, put the whole thing together. I think I can have a completed script for you in two or three weeks, probably.

THOMAS: It seems to me that you ought to be able to get this done in a good studio day here, depending upon the complexity of the production. If you do that, then I see no reason why you can't have three actors. After I get a chance to think about what we've said here, I'll get you a rough guess about the production costs.

MALCOLM: One other question I brought with me — there were thirteen programs here in this series, and I picked one. Was there one that the panel liked better?

THOMAS: I can only tell you, from my personal point of view, that I don't find transportation as interesting as some of the other things.

MALCOLM: My talent doesn't either, and this is why I asked the question. They think that they can do a better job on some of the others. I myself know more about this one than I do about any of the others.

THOMAS: My feeling there is that you're always wise to lead from strength in this kind of a situation. Whereas your talent may feel that they can perform better in another show, don't let them lead you to this decision. The important thing here is the script and the linkage, and the style of it. The real question here is whether or not this subject matter has an innate appeal for high school students. It doesn't, for me, but I have a suspicion it might be *the* one for them. Therefore let's try it. That's my feeling.

MALCOLM: Subject to approval of the script, would it be possible to move, to change any one of the thirteen, after I really began working with this thing in detailed form.

THOMAS: If you can get a script out on this, within two or three weeks, you'll still have time. Sure. I'm trying to remember whether you went into any kind of discussion here in your proposal about the use of music?

MALCOLM: Music should definitely be a part of this. I can see "Cake Walk" for example, being used during the railroad section. For example, Webster riding on a flat top railroad car, making speeches — music was a part of it. A coronet band.

THOMAS: I've always felt, when music is concerned, sometimes it can be the determining factor as to the complete embellishment of style. If you pick the right kind of single instrumentation, sometimes that would be flexible, you get a thing out of that. There's an old CBS program that used just an electric guitar throughout the whole program, and it made it so distinctive that it stood out. You knew it was that program. There is a great value, it seems to me, in that kind of an identification when it's well used. I was wondering whether it wouldn't be worth considering trying to build into your budget enough money to get some special music written and composed by a small group. It might carry you through periods in some way, through the instrumentation. It could also be supplemented, if need be, with some recorded music.

MALCOLM: I don't see music with the dramatic portions, the read portions. With the narrator, the connecting scenes, definitely. It could establish theme, identification of the period. This is very important.

THOMAS: How do you see your narrator in character? Who is he?

MALCOLM: He's a person I haven't really thought about. He's not a teacher. I can see him in costume, just assuming the dress of the period. He's the guide.

THOMAS: Think about that. There's a great disservice you do me as a viewer when I don't know who's talking. I hate it, personally. And the use of voice-over narration would be the wrong kind of approach — I'm opposed to it personally because I think it's hackneyed and gives you the wrong kind of feeling.

MALCOLM: No, I want him to come into the scene. He's seen, himself. How do you use him, for the *Happy Journey,* for instance? Does he go into the scene, like the stage-manager, from *Our Town?* Or is he removed from it, so you just look over his shoulder and go into the scene itself?

THOMAS: That's why I thought of the *Our Town* approach — it does create a kind of style that I think is particularly good for television. He's there but not necessarily connected to the scene itself

MALCOLM: He could explain the period and then take his place near the person who's working the scene with him. He could assume the identity as he goes. Because in television we have the ability to change scenery very quickly.

THOMAS: Also don't forget, if you want to lay it out that way, you do have the possibility of tape edits. I think actors perform more readily in a live program. On the other hand, if you see any value in editing, we can do it. There are two different reactions I get from watching film and video tape. There is a great presence in the live presentation or taped presentation, as opposed to film. There is something canned or unreal to me about a film. How would your actors approach their sections? Would they memorize? Would they need teleprompters?

MALCOLM: I would think teleprompters would be a problem, because I would rather let the cameras have a lot of flexibility and be able to move. I don't think you can do this as readily with teleprompters. There's another comment made here about the use of teleprompters. The very thing that hit me earlier, about how this should be a friend reading a good book — I didn't mean it that way, but I suppose I was just being conservative. I see now how the advantage of going through it, rehearsing it, learning the lines, learning to react to each other.

THOMAS: I was going to ask about your plans for a dry rehearsal period for your actors in the last stages of production. Maybe you can do that in Fredonia. And then have three days ahead of your actual tape date as your dry rehearsal period, during which you're refining and polishing.

MALCOLM: That's another advantage to these two people. They've worked together for eight years now. I came here to get new ideas — and I got them. Television is something new for me, and I keep learning more about it every day. I've done a series in Corning, but that was really low budget. For me, this is a real chance to take this material and do something with it. And my two actors can help make it really exciting.

Professor Milton Hindus, of Brandeis University, talked briefly with Malcolm on May 19 about his program ideas, particularly with an eye towards content. The project director had sent Hindus the proposal and asked that he merely comment upon the range of material and give Malcolm whatever ideas might emerge for rounding out the content.

HINDUS: To tell you the positive thing that I have before I say anything negative, I think I am impressed with the fact of what Dr. Allan Nevins called the variety of the program. There's a lot of good material here. And that would seem to be an advantage, except that the organization of it seems to me quite weak, and therefore, if you'll pardon my being pedantic about it — well, let me quote Aristotle's *Poetics*. The sentence in which he says, "The most beautiful colors laid on confusedly will not give as much pleasure as the chalk outline of a portrait." Now I'm using that as a metaphor, for what I feel is a weakness. Namely, that you've got a lot of beautiful colors and a lot of valuable material but as far as I can see, not organized in a persuasive way. That is to say, it seems to be a kind of scattershot approach to the interest of students. There are a lot of interesting things. At some point, you hope that this thing will come together with the mind of the student and possibly open him to the literary experience altogether. And one can't say that you're wrong about that. Those things happen by chance. But obviously I think that you must think in terms of some rationale so that you're engaging the impulse of the student to learn something new. In other words, as I see it, the center of these programs ought not to be the selections themselves. I think you could probably do very well with fewer selections. And those selections should be better organized in relation to each other.

MALCOLM: My idea is to provide a general source of material and hopefully to pick from it. Now, obviously, all of these selections could not be done, and done well, so the idea would be to pick from this list. In other words, the idea is having too much rather than too little.

HINDUS: I see. Well, let's take this one in particular. As far as I can make out with the introduction to it, you are concerned with the problem of transportation as it appears in literature, and particularly the humorous aspect of it.

MALCOLM: That's pretty much part of it. But there are some things that aren't humorous at all.

HINDUS: One point might be this — that this is a course in American Literature and also American History. I think the two are inseperable. And therefore, it's concerned with the problem of development or change in the life and the history of the United States, and how this is reflected in literary selections. Now, one way of doing what you want, is to show, perhaps, the effects that new modes of travel and new inventions have had on the sensibility of people. And here I might say, if I were producing, I would quote from the French poet Baudelaire who said that gaslighting in the 19th century had introduced a whole new color sensibility into painting. And I would make the analogy that new modes of travel have introduced a whole new subject matter into literature. And to illustrate that, I would introduce two selections that you don't have here in your outline. Namely, two poems on the locomotive, one by Emily Dickinson and the other by Walt Whitman. One of the ways in which the originality of Emily Dickinson and Walt Whitman showed itself, was that they were prepared to react to this new phenomenon — whether it was with hostility as in the case of Thoreau, or with acceptance and glorification of the locomotive as prototype of the modern as Whitman wrote it. Or whether it was as in Emily Dickinson's case, the assimilation of the locomotive to traditional ways of looking at things. Now if you read her poem, obviously she looks upon the railroad as an iron horse. The term iron horse is what the Indians called it. The Indians didn't write any poetry about it, but metaphorically they grasped this new engine as something with which they were perfectly familiar. "Iron" and "horse" don't go together, but they yoked it together, as they had this kind of primitive and poetic way of looking at things.

MALCOLM: Very clearly looking at it, I think.

HINDUS: Right, and Emily Dickinson takes their way and she makes it a beautifully patterned short poem. It won't take long to read. Some of these selections take too long. Similarly with the Whitman thing. That doesn't take too long either. Now, that might be one point and it would take some time to develop it obviously. It would take a good deal of commentary. It couldn't be only the poem speaking for itself.

By early June, Malcolm had submitted a first draft of the script. He came back to Boston on June 23 to go through the draft with Bill Cosel, his director, and the project staff. The purpose of the meeting was to begin refining the approach. Because of the number of selections to be performed, it is next to impossible to present an analysis of all the points which were covered in this day-long meeting. But we can, by concentrating upon only one of the selections, demonstrate the manner in which the discussion went. We have chosen an excerpt dealing with the Thomas Wolfe selection, the script pages of which are included immediately hereafter, so that you may understand the indirect remarks to it in the staff discussion.

from Holbrook's *"Story of American Railroads"*

	IRV:
TALENT ON A PLATFORM — DRAPED WITH BUNTING, THE SPEECH IS FULL OF THE GRAND ALLUSIONS OF 19TH CENTURY RHETORIC	Canals, sir, are God's own highway, operating on the soft bosom of the fluid that comes straight from heaven. The railroad stems direct from hell. It is the devil's own invention, compounded on fire, smoke, soot and dirt — spreading its infernal poison throughout the fair countryside. It will set fire to houses along its slimy tracks. It will throw burning brands into the ripe fields of honest husbandmen and destroy his crops. It will leave the land despoiled, ruined, a desert where only sable buzzards shall wing their loathesome way to feed upon the carrion accomplished by the iron monster of the locomotive engine. No, sir, let us hear no more of the railroad.
	ALICE:
THE SCENE FADES INTO THE BACKGROUND — THE TALENT LEAVES THE PLATFORM AND IS SEEN IN FRONT OF THE CROSSING GATE.	Still, the advent of the railroad on the American scene began a love affair between citizen and machine that has started to flicker out only in the past decade. Trains were excitement and luxury and speed; trains might be minions of industry and tools of trade, but they were also toys; trains were whistles in the night, flashing lights and clanging bells at roadside crossings, intriguing roars and rattles and blasts of steam. Few were immune to the appeal of this massive, intricate, gentle, handsome, powerful machinery. And from Walt Whitman to William Carlos Williams, American authors wrote to and of the train. Emily Dickinson's short poem "The Locomotive" exemplifies the affection and admiration which the railroad has inspired.

"The Locomotive" by Emily Dickinson

	ALICE:
ON TALENT WITH A SERIES OF STILLS A PICTURE OF THE LOCOMOTIVE IS PAINTED. PICTURES SUCH AS CURRIER AND IVES, WOODCUTS, ILLUSTRATIONS FROM MAGAZINES.	I like to see it lap the miles And lick the valleys up, And stop to feed itself at tanks; And then, prodigious, step Around a pile of mountains, And, supercilious, peer In shanties by the sides of roads; And then a quarry pare To fit its sides, and crawl between Complaining all the while

In horrid, hooting stanza;
Then chase itself down hill
And neigh like Boanerges;
Then, punctual as a star,
Stop — docile and omnipotent —
At its own stable door.

IRV:

RETURN TO TALENT. THE NARRATOR IS OUTSIDE OF A TRAIN COACH — INSIDE THE COACH IS THE NEXT READER — LOOKING OUT — AT THE END OF THE NARRATION THE SCENE IS REVERSED.

As we have seen in the earlier selections of John Steinbeck and Henry Thoreau, authors do not confine themselves to the mode of transportation itself but write philosophically about the sensations, emotions, or moods evoked by the process of travel. A master mood-creator and imagist was the North Carolina novelist, Thomas Wolfe. In the brief "Greeting and Farewell" section of his *Of Time and the River,* he describes poignantly that unique fleeting intimacy which can develop between strangers in transit. Again the vehicle is that giant of the first half of the twentieth century, the railroad train.

from *Of Time and the River* by Thomas Wolfe "Greeting and Farewell"

ALICE:

THE PERSPECTIVE IS REVERSED AND WE LOOK OVER THE TALENT'S SHOULDER AT THE MOVEMENT OF A TRAIN OUTSIDE OF THE WINDOW — ARE NOT REALLY DISTINCT — PASSING IN THE NIGHT.

And outside there was the raw and desolate-looking country, there were the great steel coaches, the terrific locomotives, the shining rails, the sweep of the tracks, the vast indifferent dinginess and rust of colors, the powerful mechanical expertness, and the huge indifference to suave finish. And inside there were the opulent green and luxury of the Pullman cars, the soft glow of the lights, and people fixed there for an instant in incomparably rich and vivid little pictures of their life and destiny, as they were all hurled onward, a thousand atoms, to their journey's end somewhere upon the mighty continent, across the immense and lonely visage of the everlasting earth.

And they looked at one another for a moment, they passed and vanished and gone forever, yet it seemed to him that he had known these people, that he knew them better than the people in his own train, and that, having met them for an instant under immense and timeless skies, as they were hurled across the continent to a thousand destinations, they had met, passed, vanished, yet would remember this forever. And he thought the people in the two trains felt this, also: slowly they passed each other now, and their mouths smiled and their eyes grew friendly, but he thought there was some sorrow and regret in what they felt. For, having lived together as strangers in the immense and swarming city, they now had met upon the everlasting earth, hurled past each other for a moment between two points in time upon the shining rails, never to meet, to speak, to know each other any more, and the briefness of their days, the destiny of man, was in that instant greeting and farewell.

MALCOLM: Do you like the way that I see it? I see flashes of light . . . as it becomes more of the twentieth century I see more of this because I've lived it.

THOMAS: It would be marvelous if there were some way that this could be a combination of production techniques. Is there any way we can start the camera work to include her and have the light change and fade out under his introduction to Wolfe?

MALCOLM: The way I see the scene, she's just sitting and looking out the train as we all do while we're at the station.

THOMAS: Bottom of page eleven: I have a big question mark here about the way you've staged this.

MALCOLM: All right.

THOMAS: She finished: "At it's own stable door." Irv says: "As we've seen in the earlier selections of John Steinbeck," and so on . . . I'm lost now. How did we get inside? I'm assuming that she's the narrator you're referring to.

MALCOLM: By the way, this is out of place, this visual portion. I think we should insert it later. He should walk into the set later, and I think she takes her place in the seat on the train.

THOMAS: See, I got confused because I didn't see how she was going to get from Emily Dickinson's poem to the inside of the coach.

MALCOLM: Perhaps we should see her walking down the aisle of the coach. You don't want to take this quite this literally. It could be done very stylized.

HAUSER: One of them is outside, while the other one is delivering his speech. If we switch that perspective, the only reaction I had was that this speech of Irv's is so short that it's almost not worth going to the trouble.

THOMAS: Well, I like the idea, but the question is whether or not we want an attempt at a real coach, because that could be visually disturbing.

MALCOLM: I didn't see it as a real coach. I was trying to think of the way we did "Three Men on a Horse" once, which was with white and black sets. All we did was design some pieces that could hang, or have a bed that you hung on the wall.

THOMAS: Suppose when she comes in the train, she somehow or other has been able to get a chair into position. And she sits. And we go into a strobe effect.

MALCOLM: A flashing light across the face?

THOMAS: I don't know whether you want to get into that.

HAUSER: You mean for "The Locomotive" or for this next thing?

MALCOLM: I think what Dick is saying is that she gets to the end of Emily Dickinson's "Locomotive," — what are the words — "Docile and omnipotent at its own stable door." Now she sits, right?

THOMAS: Yes, in other words, if we stimulate the whole thing by a chair, which means setting it up so that the audience can see that she's puposely planning this as her next scene, her next move, and we could see her doing that as he's going into his next business.

HAUSER: I don't know, you could possibly handle it another way. The Dickson could be done — I don't remember what you said before we came in — perhaps seated inside the coach with whatever kinds of things you want. Then we pull back and see this guy sitting there — Irv.

MALCOLM: Uh-hmmm.

HAUSER: You know, then we set up that kind of relationship inside the coach by using camera work only.

MALCOLM: Uh-HM.

THOMAS: You see, I'm at this point getting a little hungry for something substantial in the way of a visual surprise.

MALCOLM: The main image in my mind is a blur of faces. You don't really see faces — they're just passing — and they go on, in and out of your life, and I think Wolfe feels sad here that he can't know everybody. I think we all feel this way. We see a lot of people in this way and you know you can know only a small portion of them. They might just be interesting. But they just pass by. And if we can get some way to represent this. . .

COSEL: The trouble is that when you pass a train like this, it lasts for ten seconds.

MALCOLM: Well, this is a station. I see the train as coming out very slowly.

THOMAS: Is there any way to do a superimposition of her and the faces moving by?

HAUSER: I still see things starting quite small down in one corner of the fram, and passing. . . getting larger and larger . . . passing . . . you know, going past her. They can be very slow. It can be a slow motion thing because that essentially is what Wolfe has done. He has taken the process and dissected it and made it longer.

MALCOLM: But after it's all gone, you see, after it's past, he's . . . there's still a meditation in this piece where they aren't passing anymore. They've gone by and are just thinking about it. In retrospect. It can be just a small portion at the beginning of this. And then the rest of this piece is spent in meditating upon what's happened. Light is fading out on her. You know, as the people are around her, we could have full light, and the light gets smaller and smaller. The world kind of compresses and is expressed in her face. And then we go into this Franklin Adams piece which is lighter, "Signal Service."

On July 8, Lewis Freedman travelled to Fredonia, New York to meet with Malcolm, Irving Smith, and Alice Bartlett. This was arranged because it was more convenient to get everyone together in Fredonia in view of Malcolm's teaching schedule. Irving Smith and Alice Bartlett read through the script for Freedman and then there was a discussion during which Freedman made some provocative remarks:

FREEDMAN: O.K. Let's talk about the shape of the show. I noticed in the script, you've got a lot of suggestions for production, either through slides or sets, and I got the feeling there were so many, that they ended up contradicting each other.
In fact it sounded so expensive, you wouldn't ever be able to do any one of them the way you wanted to. The technique that I think works, is a kind of "montage." First, who is reading to me? Who are the two people I am looking at? And where are they? Now, you are actors, so you could be anybody, and it's a studio, so you can make it anything, any place. I like to find the locus for the show. What is the significant locus for a show about Americans travelling? Well, there are a lot of choices you can make. It could be a railroad station, it could be a bus station, it could be the cockpit of an airplane, it could be the prow of the "Mayflower," it could be the cockpit of a missile, one of these, really, are very good. I would say what you want to do is take a locus which is so typical and so recognizable, although non-specific, that it could be anything. This is just a suggestion. I used it once, so I know it works, but it may not be as good as something else you come up with. We did a program called "The Discovery of Europe." It was a survey of Americans commenting on their trips to Europe.
It went from Benjamin Franklin and Thomas Jefferson and Mrs. Adams up through Gertrude Stein. It was marvelous, and we had three actors. What we did was put them in the middle of the studio and we got seventy-five suitcases and trunks, and we put them in travelling clothes. The minute you saw them you knew they were about to take a trip. And then, Jim McAndrew said something about "Europe is always discovering America but the American is always discovering Europe." Nobody stopped and said "now Jane Adams" — or "now Ben Franklin."

SMITH: Actually that would be a lot more fun to do.

FREEDMAN: What I'm trying to say is the continuity is part of — is one way of doing this show — but I don't think it is the most effective way. You have a subject and a job to do which really can be done with more fun than your script suggests.

SMITH: Just how do you join technically — when we rewrite the script — how do you join the numbers? How do you identify, if we leave out the continuity?

FREEDMAN: That was a constant battle on *Camera Three*. We were always arguing — and we discovered that when we identified characters, people don't remember. You identify them at the end or use a super. "Emily Dickinson" or "Mark Twain" — that's all. The audience will remember a lot better.

SMITH: So, you think the only comment should be at the beginning and the end.

FREEDMAN: The only statement would be at the beginning and end. I wouldn't put the beginning one in until I had performed something very exciting.

SMITH: That's on the assumption that each time we make a shift from character to character, that somehow or other we are —

FREEDMAN: Hats. You can have much fun with hats in this show. From the early automobile bonnets to the pioneers' Boone cap. Every one of those things has a hat, and it doesn't have to be a costume change.

If your basic line consists of these two people having fun with the game of Americans going places — then I think you will eliminate about 50% — 90% of these things because you really don't need them. Your actors will be your show. Now, it sounds like a hell of a lot of work.

MALCOLM: It is a hell of a lot of work.

FREEDMAN: I really think it is about three hours work. I really mean it. I don't think it is a question of reading American Literature all over again. I know if you get a copy of "Two Years Before The Mast" or "Moby Dick" you will find in ten minutes two paragraphs you can use and thats all you've got time for. Each of you can probably think of more.

SMITH: The thing about this too is — Alice and I have worked with high school students and I don't know, maybe I just think more literally about what they're going to take at this point, and maybe I am not thinking visually enough about it.

FREEDMAN: Dramatically.

MALCOLM: Remember that if the theory I am working under on this whole project is correct, and I hope it is, that ITV has got to learn to stimulate and let the classroom teacher do the teaching. Let's do a good theatrical presentation.

SMITH: You're absolutely right. We certainly do a lot of teaching in the script, and it was a deliberate intent to say provocative things, and the continuity's to provide variety rather than one unified theme. It would be a lot more fun theatrically to do as you suggest. I'm not so sure we can do it in three hours, and I am concerned about the logistics. I do think we've got a serious problem about when we are going to do this. Alice is going to leave today — she won't be back until four or five days before we are supposed to be in Boston. The last script was blood, sweat and tears for the three of us. I hope you're right.

FREEDMAN: I'm so sure of myself today on this that I would say, o.k. let's go over to the library and I bet you by five o'clock we'll have more material than we can use.

SMITH: I suppose what I'm thinking of is the fact that we wrote our script before. Now twenty-eight minutes of somebody else's material is quite different.

FREEDMAN: All you have to do is cut. Even in this material, you can cut outrageously.

BARTLETT: We are aiming, then, for first person travel accounts.

FREEDMAN: Fiction or non-fiction — any American who talked about travelling — who is exciting or moving. See, the thing I love best about Thomas Wolfe is his arrival in New York. When he comes under the river and comes out of the tunnel. If you got about three anthologies, we could sit here and do it in an hour. That's how we put *Camera Three* together.

MALCOLM: We talked about this somewhat earlier — the use of real documents. Also music for instance.

FREEDMAN: You could start singing, give your actors relationships. You are hardly ever related in this show as people.

MALCOLM: Now, we also have the responsibilty of what they should read, like "Travels with Charley" for example. This one is so contemporary, the kids should read it. How do you get them in on this?

FREEDMAN: Do it at the very end — after they have gotten to like him and know him, then let him say to them "when I was a kid" and then "when I was mature" and now I'm senile. The stranger who comes on at the very beginning, saying it even if he is John Steinbeck. . . I don't know what John Steinbeck looks like.

SMITH: Let's go back to your suggestion of a moment ago about establishing a clear relationship between the two of us. How do you propose that be done? I'm not sure I know what you mean.

FREEDMAN: Well, let's use that thing about the luggage. You're an American man and an American woman, and that's actually what you are. You are standing there in your normal clothes surrounded by luggage ready to go. In fact, whatever the introduction, it could end with "Americans are always ready to go." We go over and we find you there. You're right — there is a problem there — the first thing you do has to be a springboard. You can solve it very easily by saying "Americans are always ready to go" — "Mark Twain was always ready to go." We come to you both, and you start the Mark Twain thing. Maybe after you finish that, we go back to the narrator or the voice that says. . .

SMITH: Well, I wasn't sure what your criticism was when you said it didn't seem we had established a relationship together. You're not talking then about the physical matter of our reading a selection — you're talking about establishing us in a locus together.

FREEDMAN: Yes, what is the circle within which you are acting? And so far you're just two people who are in a television studio reading a television script. And that's not enough. I would like to have you create a little more than that. Be Mark Twain, be Tom Wolfe, be Emily Dickinson. I don't mean to become a stereotyped characterization.

SMITH: Well, we batted this idea around too. Do you think it's wise? Do you think we should look for material we can read together, or do you think we should read separately? Or do you think it should be a mixture?

FREEDMAN: You know what I think will happen? When you get the type of material I am talking about, you will start telling each other, as well as telling the audience.

Maybe the point to make is that Americans have always travelled, and they've always told about it afterwards. The first thing an American does when he gets home is tell about his trip — whether you are a five year old going to school or — Americans are always telling about their trips. O.K., there's your key to it. Mark Twain told about his trip, and you turn to her and start telling her and she says, "Mrs. So and So talked about her trip" and tells it back to you, and you're playing, a game. Now you are two people playing a game of let's be all the people who told each other about the trip.

SMITH: Then there would be a slight continuity — conversation continuity.

FREEDMAN: Yes, but I think after about three times, you could leave it out.

SMITH: If you say, we start with Twain, and you say Twain is a strong opener.

FREEDMAN: I only said Twain, because that's the strong one here. I would do it historically. I would start with "Everybody talked about his trip — even Columbus when he got back told about the trip he said, "————."

SMITH: You really think it should be chronological?

FREEDMAN: Yes, because there is a kind of logic to it and it gives your classroom teacher a lot of material to work later. The very fact that the methods change and the motives change.

SMITH: Yes, which we try to say. But I agree with you, we didn't say it in the right way.

MALCOLM: But what disturbs me too, is this ITV, or are we perhaps marrying ourselves to something commercial people do right now.

FREEDMAN: When I talk about *Camera Three,* that's not commercial television, even though it happens to be on CBS Network. But the good end of performance and the good end of teaching can converge.

MALCOLM: I am not against commercial approaches certainly, but I'm just thinking. . .

FREEDMAN: It's the only time I've ever been accused of being commercial. I'm delighted. . .Well, you see one of the great controveries we are faced with is the one you're bringing up right now. Can ITV be anything but dull is my question, if we constantly insist that there is a teacher who knows all and tells everybody what to think about. Let students react to it. And the way you do that is to be dramatic. I think you have to do both: you have to be dramatic and you have to teach. I don't think you can do them at the same time. If you have to do both — do a 15 minute thing of "The Traveller" and then a 15 minute talk about it.

SMITH: There is a guide that goes out with it. Is that right? There is a written guide.

THOMAS: After we have done this, we will try to figure out what kind of ideas a teacher might use in the classroom. We will give her that much help. Hopefully, they will all come out of it with some of their own impressions, on how to use this kind of material.

FREEDMAN: One of the problems you're up against is that the kids are way ahead of you on this subject. They have seen wagon trains. They have seen so many movies by now, where they know this material better than — they are way ahead of us. What they don't know is how richly it can be handled and how honestly and how moving they can be handled. That's the difference, by using literature. If you just want to make a survey about Americans' travelling, you really can do it better with film clips, if that's all you wanted. But, you're trying to get across the emotional, the human experience of travelling, and that's what literature can do.

SMITH: It seems to me, if you want to do a show, which of course, is fun for an actor to do, then the grant should have been given to professional performers to do a show.

FREEDMAN: Well I think in ten years there will in ITV, not be a separation between professional performers and professional teachers. I don't mean every teacher is going to be a professional performer, but I think people will move back and forth. I mean, what we are all fighting is a dead weight of history, antagonism, people who were trying to get the same thing done, but they had all these prejudices and divisions.

SMITH: I only have one real reservation about what you said, that is, it seems to me that what the three of us can offer — I'm talking about the three of us specifically — is a perspective on a subject matter. Now, thousands of good performers — I can get a couple of my students, if what you want to do is a theatrical performance — can do a good performance. But, somehow it seemed to me that it was incumbent upon us to present ideas, not just the literature, but ideas, because this is our unique contribution. When we do a program here, lots of people could do a better program, but what we present is our personal handling of material and our attitude. And, it really does seem to me that the type of program you propose may well be more theatrical, but it could be done by lots of other people too.

FREEDMAN: No, because I don't think lots of people would know what material to use or how to handle it properly.

SMITH: I would doubt that.

FREEDMAN: Then, are we talking about the nature of the half hour television show?

SMITH: Who are the good teachers, remember?

THOMAS: The showmen.

FREEDMAN: They're hams. I don't think it's an either or situation. In this program to suddenly say we are teachers. I hope that isn't going to be true.

SMITH: I don't really believe that because I think I can do a damn good show, but I do wonder if just doing a show really fulfills — really permits us to work at our full capacity and really allows us to fulfill our objective. I guess we're really into semantics now. To me, a good show includes good teaching. Every time I go to the theatre, I learn something.

MALCOLM: That's quite true. I don't disagree with that at all, but I don't know what we are giving you. I really don't see what we are contributing if it's only a matter of our performnig an intelligent selection of literature well, as well as we can, certainly not as well as can be done, but as well as we can do it. If that seems to be the only thing we're doing for you.

FREEDMAN: But that isn't. That's a lot. But that isn't all we would be doing — if I understand what we are talking about. All we are trying to do is say "yes, you have got a good thing here, but now can we make it even better."

SMITH: Yes, I know. If you remove the continuity — and I'm not saying this script reflects it effectively — but if you do remove our commentary or you make our commentary indirect in the sense of the selection of the numbers themselves if you remove whatever perspective we might give or slant we might give, I don't know what's left except our skill at performing, which is certainly not that exceptional. Not that we don't want to do it, don't misunderstand me.

FREEDMAN: You're talking about interpretation — commentary and analysis. I think part of what you want to analyze can be done by the way you put things together.

SMITH: Certainly, any performer, he does make a comment in his interpretation and the way he puts it together.

FREEDMAN: When we talk specifically of teaching in terms of this half hour — I'm not sure from the script what it is you want to teach.

SMITH: I think that our idea in putting it together was to afford a variety of experiences for someone else to take off on — for someone else to comment on. We are not telling the teacher what to say, but if we suggest something about democracy, and a kid says "what did they say about democracy? It's inconsistent or unfair," the teacher has an area to explore. If we talk about water being an essential liquid — what the heck does that mean? and what is water's importance? How come so much of the area of the earth is still unexplored or unknown?

FREEDMAN: My impression is, then, that you are trying to do too many things in a half hour, and I think you should focus on perhaps two ideas and then do more of them. Every selection seems to have a different springboard to it. I felt that I am not getting any of them and I think once you isolate, once you take the option of saying this and leaving those things out, then you will find at the beginning, and maybe once in the middle, and at the end, you will have time to say it.

THOMAS: Don't forget, Irv, this kind of ITV presentation is only part of a total teaching process. It's what you can inspire and lead the kids into — a fascination with literature. The teacher can deal with it in a variety of ways you can suggest in a study guide. Then this program functions as a tool — as a part of a process.

SMITH: Yes, I think in a sense, one of the things that bothers me is that in a way we are reverting, Alice, to what we did eight years ago. When we really started doing things together, we just did literature with the idea of interesting people in literature. Now, as we have done eight years of programming and worked together, we have started to slant it more and more — to say more — to imply more — to suggest more — because, you know, we've gotten to the stage where we want to say things to people about the literature. So in a way, we are reverting to what we once thought of as a totally admirable aim — to excite people, to reveal to them the richness of literature, to show it's great variety, to see how exciting it could really be.

FREEDMAN: I think one of the problems is, you really don't identify yourself anywhere in the program.

SMITH: Well I certainly don't object to doing a program which is entertaining. I would be shocked if we turned out something that wasn't. It would be ghastly.

FREEDMAN: I think you've got a show here, but I do think you can have a sharper show and a more exciting show.

SMITH: I agree with you, and I think the perspective you suggested, absolutely we can adapt and do so effectively. I just threw that other thing in because it bothered me.

MALCOLM: I wish I knew how we were going to open it.

THOMAS: Well, do you want to take Lou up on the suggestion of going to the library? I think if you feel that his remarks are something worth pursuing, I'd much rather spend the time working on it than talking about it.

SMITH: Well, as an actor I'd much rather do the show as he suggests than the script with Jack as a performer.

MALCOLM: Well, the first thing we do is start with the script, what's left.

SMITH: Is there anything left that we feel appropriate?

FREEDMAN: Never throw out what you've got . . . And that way you can determine whether it's a matter that can be coped with.

BARTLETT: Well, I would assume you'd throw out Manhattan Transfer.

FREEDMAN: Well, I think this is something you can rationalize only after you have a list of pieces of material that now show you a shape, may even give you a direction, but I don't see anything wrong with something that isn't first person necessarily, or a mood piece if it relates to something that's in the first person.

MALCOLM: Mark Twain was exciting to me probably because I see it with music and I see it visually.

THOMAS: I think we've got to clear our minds of — we've sort of in the four weeks grown into this. Like for example the speech. This lobby speech about canal serving as highways. This is certainly direct. Now this thing here, the signal service one I think is good, It's good interplay.

SMITH: Well, what's going to happen, John, is just what happened when we started originally. We got a hundred different selections and then we tried to pare it down to what we felt was a pot pourri of different prospectives. What we aimed for, and if it comes out as confusion, then we certainly want to. . .

FREEDMAN: It's not that it's confusion. . .It's a question of being able to relate to the material. If we fail there, then in effect, you're really doing more harm than good.

MALCOLM: Now, do you literally propose that we go to the library and look?

FREEDMAN: Why not?

BARTLETT: Library?

FREEDMAN: Is there a library open?

MALCOLM: Yes, a 160 volume library.

BARTLETT: It should be open on Saturday afternoon. It's right at the end of this hall.

FREEDMAN: Well, good, we'll start right there.

Between the time of the Fredonia conference and a followup meeting on August 2, Malcolm revised the script. The final version is a composite of ideas suggested by the staff, Malcolm, Freedman, Irv and Alice. It was finally decided to present the materials in a cameo style, using levels and lights, a few props, and we decided to work for a flow of the materials in a fairly straight forward, semi-dramatized manner. There would be only brief statements from Irv and Alice to describe the general idea behind the program, and we would not stop for identifications of the selections. The theory here was an attempt to keep the dramatic flow free from interruption, leaving it to the teacher to pick it up in discussion and pursue an analysis of content and identification for the class after the showing. Here's a summary of teacher's reaction to the final pilot program recorded on December 2 in Boston:

MAN: I think there was one part which was key — when the lady said no matter where you travel you'll have these images bombarding your senses. I think during the whole program they could have done this with visual images, with shots of various things. The one thing that struck me was, I think, that many kids in high school don't see these things and when they read a poem or a travelogue they have no way of visualizing these things. And when you have to explain each image to them it becomes very difficult. So I think you would have to bombard them with the images and you would be able to use the TV camera quite effectively here. I think, even on something like the automobile passages and the trains, you don't have to have actual realistic shots. You can have abstractions and different things like this to stimulate their senses as well as their minds and show them that these images are describing something, and picking out certain parts of the automobile or the trains which they would be able to react to. But some kids don't know what a violet indigo looks like. I think you would have to show them or give them some way of visualizing this.

MAN: I would agree. I come from the Western part of the country and it occurred to me as I was listening to the description of the Great Plains, that you really have to cross it or at least see it to know what he is talking about. I was listening to the description of it, and in some ways, I have almost forgotten myself what it looks like. I think that such background filming would be very useful. Another feeling about this program — I'm speaking now as a history and social studies teacher. I would like to see a program of this kind but I don't really believe that this was travel literature. I think it would be very useful having people talk about travel, showing their own attitudes towards what they have seen. We use it at the Newton High Schools. For example, the attitudes of Crusadors in the Holy Land, and the attitudes of Arabs toward the Crusadors. We are in the baggage so to speak, and we go and we see things as we are inclined to see them. Now this is a different kind of program I'm talking about.

MAN: I would say that one of the difficulties of this kind of presentation is that you run the risk of being turned off by the personality of the speaker. That's it. From then on you don't listen and if you had been able to use the visual images here, again, as in the previous one, you're less totally verbal perception and conceivably you could have had those same voices but not the people — only the images of what they were talking about.

MAN: I can see where the kids would be turned off let's say by the woman or the man and that sort of thing and never hear anything more.

MAN: The parts were the commentator would break in and the two characters would go through pantomine. That would probably create a little more interest on the part of the kids watching. Their pantomine actually was much more exciting than their words. I felt it was boring.

WOMAN: I am from Roxbury from the Program Development for the Boston Schools. In the first place, of course, here, for the urban kid there would be absolutely no contact whatever with the personalities presented. They are too much — they fit the beautiful stereotype of the middle aged school teacher. I'm afraid she's probably not as old as I am, but they've seen my type and some of your type far too often. I don't know why you chose them — why it couldn't have been young people. There were no Negroes there at all. May I suggest also that I think it is far more effective if you must be chronological to begin in the now, to have begun perhaps with the space flight. The thing didn't turn me on even as a space flight, as a reaction of the person involved in having the journey read him as the book reads you. I assume that's what's meant by the theme of the thing. I really didn't understand the theme of it you know, "A Journey Is a Person In Itself." It is very clever and I was trying to be clever to understand. Am I right in assuming that the point of the program was that in going on a journey one discovers oneself because he is reacting quite differently because the environment is constantly changing and he is discovering himself rather different perhaps than the journey literature that you were referring to. I would have begun in the present. . .and of course in color it would be far more effective.

MAN: I'd like to add to the comments made about photography. In the first film we saw it seemed to me that the photography was not only irrelevant to the discussion but obstrusive. Perhaps, that's because I'm over thirty and the lack of a tripod, the apparent lack of a tripod, it bothered me to have the camera juggling up and down. In this one I feel that the camera could have been used very effectively to supplement the material. It was not the photography in the second one, irrelevant or perhaps obtrusive, but it wasn't nearly as helpful as it might have been with the text. The text distracted more in this one than did the photography. The text was distracting, the declamatory nature of the text tended to make me forget the theme of the material and concentrate instead on how the lines were being spoken.

MAN: I thought really that it was something of a cliche — the whole thing. There was very little that struck me, I mean, if you compare this, well, I gather, I didn't see it, but I've heard from people, the kind of thing that goes on at Expo with the photography and interesting new types of visual imagery, I mean this is really over the hill, this approach.

WOMAN: Certainly the automobile ads do far more effectively what was trying to be done with that number. Unless the purpose was alas, the *Our Town,* to concentrate on the word — now if this was the purpose of the project then it is possible that this could have been done and yet hold the kid at the same time, I don't know.

MAN: I think as you take this travel literature up — I'll tell you what my fantasy about the thing was when I saw it begin. What I expected to see and then I got confused because it didn't happen that way. It started off with the account of a seventeenth century voyage in the hands of an imminent and enraging and all powerful God. The weather, the environment, everything — we are in the hands of the Creator. We have no control really, but it's for us to pray. And then I thought we would go on from there to a man traveller who has power. He's got the power, you see, going down the turnpike. And instead I got jolted around — the thing of this yakking woman on the stage. And I thought, well, what does this have to do with what went before. Now if you could take a few themes, man and his environment, man the controller and man the controlled. You see, then the question, you've run your contrast. I think it would be much more effective. I began to get lost and when we got to the car commercial I was really stunned, because it wasn't really very good. I've seen some far better you know — the ads that you see. That wasn't very good, it was corny. But you know I missed the point of the thing.

MAN: An art teacher can have some fun with that though. The neutrality of it, the sparseness of it, gives a chance for kids to exercise their imagination. The words and the structure are stimulating enough so that the kids could draw these apples coming down a barrel you know, light streaming away into the darkness; the phraseology like that is very suggestive. Then you can follow up and show kids painters like Thomas Hart Benton, relating to the great American vastness, etc. You know the city painters, the ash-can school and so forth, and the kids can relate in a different way. They can see from what they have produced from their imaginations to what has been done by others. Then they can get factual information, in other words, technical effects regarding trains and stage coach paraphernalia.

WOMAN: But sir, wouldn't you say, that this is a function of the people who have the mass of resources behind them?

MAN: Not necessarily, no, you can't be completely dependent upon the medium.

WOMAN: No, but I feel I could more easily have done this with the written word, and perhaps have used such teaching aids. I hate to reduce what you are saying to teaching aids, forgive me.

MAN: Well, I'd just as soon call it teaching aids cause that is how I use it.

RICK: I think as far as the overall project is concerned, one of our main concerns was to make programs, to encourage programs which had applicability in a number of different contexts, which might be used drastically differently in different fashions. Your comment is interesting in that respect.

MAN: Do I see a pattern emerging here in the way these programs are going from — I have a feeling the next ones are going to become a little more technically, have a greater achievement than the last presentation. Is that the way it is going to go along when we get to the newspaper?

HAUSER: You tell me when we get to the end.

MAN: In connection with this last one, I think some background music a propos of the different centuries would have been a little. . .

MAN: Course the same thing's true of the visual.

MAN: I'm not sure what the purpose was, but the thing that I thought it was about was that a demonstration, that you can take any kind of event, and that poets and essayists and authors all organize all of this into something that tells a person something, reflects, helps him reflect about the human condition; human destiny in terms of certain categories that occur at certain times in history. If you are interested in teaching the kids what artists do, it is possible that they could be assigned something like transportation or something like trains and interpret this symbolically in terms of categories that occur. I thought that was what it was about but I'm not sure.

HAUSER: It's interesting, all of you are talking about the attitudes and these seem to be your main concerns. I think, of from my contact with the producer of the program that the whole question of the articulation of his subject matter was strictly the progression of the vehicle as a means of conveyance. And that is the only organization that. . .

MAN: Then why choose poetry? Why choose the kind of material he chooses that's hard to understand.

MAN: In terms of writing assignments, students like to write, I think, about a trip they have recently taken. Something like this might be useful in showing them ways other than the usual. I have used the E.B. White-Thoreau in that way.

WOMAN: I think that your comment, of course you could use it for writing. I think the teacher from Meadowbrook — he said he could use it for his art students, and you were thinking that you would like it for different areas. I imagine you could also use it for the acting and drama classes. That's why I think if you had varied it a little bit, put in some Currier and Ives, put in some art images, some photography techniques, and still left a pantomine, still left some reading, used John Glenn, whatever, but varied it a little bit more so that it didn't become too overpowering — but more of that in it, and I don't think the actors were good enough to use for the whole thing.

PRODUCTION CHRONOLOGY

May 18	Conference with Milton Hindus, content consultant.
July 8	Conference with Lewis Freedman, production consultant, in Fredonia, New York. Also present: Malcolm, Smith, Bartlett, Hauser and Thomas.
July 18	Meeting: Thomas and Cosel re Malcolm's program.
August 4	Malcolm arrives for final pre-production conference.
August 6	Irvine Smith and Alice Bartlett arrive to begin rehearsals.
August 7, 8, 9	Dry rehearsals: "A Journey is a Person in Itself."
October 20	First public showing at EEN, ITV Convention, Hartford, Connecticut.
October 24	In-school showings at KCET, Los Angeles.
November 7	Presentation to producers, directors and ITV personnel at the NAEB National Convention in Denver, Colorado.
November 14, 16, 17	21 Inch Classroom sample showings in the Boston area schools over WGBH-TV (open circuit).
November 20, 21	In-school showings at WTHS, Miami.
December 2	ITV Humanities Luncheon screening for twenty-six teachers from the Boston area.
December 11	Presented in excerpt to The National Endowment for the Humanities, Washington, D.C.

3

Program 3

FRANK LESLIE'S ILLUSTRATED NEWSPAPER

Produced by Rick Krepela

Rick Krepela has had more than twenty years of experience in the communication arts. A free lance magazine and film writer/producer for eight years, he was formerly with the National Broadcasting Company in New York, was Production Manager at KREX-TV in Colorado and Film Director of WAGA-TV in Atlanta. He has held teaching certificates from New York and New Jersey *(radio production)* and has written TV documentaries on mental health, radiation fallout, urban renewal and retirement homes. He has written and directed motion pictures for Millsaps College, Mississippi; Presbyterian College, South Carolina, Lenoir Rhyne College, North Carolina; among others. His published articles include historical pieces on pre-Columbian Indians, the Civil War, and the development of the West *(notably Colorado).* In addition to many specialized and general interest publications, his work has appeared in the *New York Times* and the British periodical, *History Today.* He is a member of the National Association of Educational Broadcasters and Associated Business Writers of America.

PILOT PROGRAM CREDITS

Producer	Rick Krepela
Director	Peter Downey
Set Design	Francis Mahard, Jr.
Graphics	Lew Fifield
Production Assistant	Syrl Silberman
Audio	Wil Morton
Video	Aubrey Stewart
Video Recordist	Steve Rogers
Content Consultant	Crane Brinton
Production Consultant	James MacAllen

GIVEN: thousands of still pictures from another time and

GIVEN: several million words of text.

PROBLEM: How do you select and finally present these intriguing source materials in a television program which will:

"give modern high school students a contemporary insight into the events and customs which shaped, changed and expanded the United States in the period from 1855 to 1916."

That was Rick Krepela's problem and his aim in his initial program proposal to the ITV Humanities Project. Krepela, an active free-lance writer of articles for various national magazines and numerous industrial/educational films, presented his materials in this way:

The Proposal

"A CHRONICLE OF CHANGE"
A proposed classroom program submitted to:
THE ITV HUMANITIES PROJECT
by Rick Krepela

Background About *"Frank Leslie's Illustrated Newspaper"*

From 1855 to 1916 *Frank Leslie's Illustrated Newspaper* provided readers of the time with a flamboyant, illustrated account of the period. Comparable to *Life* or *Look* of today, *Frank Leslie's Illustrated Newspaper* covered the full range of contemporary interests from current events to the arts, presenting its features in a popular, frequently sensational style.

The material is, nonetheless, an accurate commentary of the times; reflecting both the wisdom and foibles of the era against a background of topics which were "news" at the time.

While formal histories of this period became dog-eared with use, materials such as *Frank Leslie's Illustrated Newspaper* languish in libraries; rarely seen by more than the handful of writers and researchers who search these files for suitable illustrations.

The vast majority of students, particularly at the high school level, are totally unfamiliar with contemporary periodicals of this period and are unaware of how a perusal of such publications can give one an exciting, close-up insight into the cultural patterns of the decades when such magazines were as readily available as today's newsstand offerings.

Suitability of Subject to the ITV Humanities Project

Since *Frank Leslie's Illustrated Newspaper* was "illustrated" with sketches, woodcuts and finely detailed engravings, the material is particularly suited to a visual medium. Upwards of 200 illustrations were used each year, giving the series an availability pool of roughly 12,000 illustrations.

This particular publication was selected for these reasons:
1 It is lesser known than the more frequently-quoted *Harper's Weekly.* The material is, therefore, "fresher" to more people.

2 The 61-year publishing span of *Leslie's* coincides with a period of dramatic national change and growth. This period includes the Civil War, the opening of the West, industrial development and the nation's emergence into the 20th century.

Programs using material from *Leslie's* would provide high school students with a contemporary look at these years; instructing them in the following fields:

1/ History: "Current events" account of important developments. These accounts would naturally lack historical perspective and the programs would provide local teachers the opportunity to make such comparisons.

2/ Graphic Arts: Each program would vividly illustrate typography and art styles in vogue at the time; it would again permit a classroom teacher to make meaningful comparisons with the present. At least one program in the series would include some background data as to how the illustrations were prepared and how the engraving process used differs from current practice.

3/ Writing Styles: Since much of the voice-over narration would include readings from the accounts accompanying the illustrations, it would prove an excellent demonstration of the colorful writing styles then in popular use.

4/ Social impact of inventions and technology: Interesting examples should be shown to illustrate how the announcement of a "new" advance does not always include an understanding of that invention's impact. Examples: A "steam cannon" which fired a projectile twelve miles was called the "ultimate weapon" and a threat to civilization, while electricity was once termed a "curious toy" with little potential value.

5/ Moral and cultural climate of the era: Each program would reflect the popular contemporary view of these subjects, would show, for example, how the press reported the initiation of "charity balls" in 1857. Society fulfilled its charitable obligations while, for the first time, using the event as a gaudy display of its own wealth. Accounts of the founding of Abilene as a leading cattle terminal and the establishment of the Chisholm Trail, uncluttered by latter-day folklore, is another of countless similar examples.

6/ Library techniques: An important peripheral benefit of the program series would be that it would demonstrate how the materials used on the program — and dozens of similar publications — are readily available in libraries and archives across the country. The program would occasionally refer to this vast storehouse of research material and offer suggestions as to how high school students may utilize, or gain access to, this information.

FORMAT:

Each of the six programs would cover one decade, using illustrations and text from issues of *Frank Leslie's Illustrated Newspaper* published during the ten-year period. Supplemental commentary would connect the program segments and place the topics in proper perspective. The individual programs would not necessarily follow a chronological order. Rather, they would follow a single topic through the ten-year period. For example: A program segment might explore advertising styles, showing significant changes in products available during a ten-year period and then follow the building of the trans-continental railroad by grouping pertinent accounts and pictures into another segment.

LENGTH: Each program would run one-half hour.

SET: Corner of a library with microfilm racks and a microfilm reader in evidence. A library table to hold props (mostly copies of the newspaper) and to give depth to the set and allow physical movement during the "live" segments.

TALENT: A host narrator, a garrulous and elderly gentleman who "conducts" his high school viewers on an exploration to the latter half of the 19th century. He is friendly but is authoritative; scholarly without being pedantic.

Two off-camera male voices and one female voice to read passages accompanying the illustrations. Different voices could be used on successive programs, in order that the most appropriate ones for a particular segment be used.

PROGRAM HIGHLIGHTS:

Once again, specific topics must await a detailed search of the materials and professional educator evaluation before detailed program outlines are drawn. However, from this writer's knowledge of the *Leslie Newspaper* files, this is a partial and probable listing of possible subjects:

#1 1855-1865 "A TIME OF STRIFE"

New York State Immigration Commission leases Castle Gardens to handle the influx of new immigrants. First national meeting of the Republican Party in Pittsburgh. National Convention nominates James Buchanan for the Democratic Party. First street trains in U.S. covering trackage from Boston to Cambridge. John Brown seized, a section on the rise of anti-slavery sentiments. Another lengthy segment capsuling the illustration depicting the Civil War years.

#2 1866-1875 "THE DECADE OF REBIRTH"

End of the Civil War brings reconstruction. Insights into public sentiments toward readmitting the Confederate states back into the Union. The surge westward and the completion of the first transcontinental rail link. Sidelights such as the first paid firemen (1865) and the institution of free mail delivery in cities with 20,000 or more population (1873).

Rick Krepela's proposal was sent to a selection panel convened in New York City. This panel was made up of:

Aaron Fink, Principal, Scarsdale High School

James MacAllen, Producer/Director, CBS Television, *Camera Three*

James MacAndrew, General Manager WNYE, New York City, ETV Station

Paul Weiss, Sterling Professor of Philosophy, Yale University

Richard Gibboney, State Superintendent of Education, Vermont

The following discussion is composed of transcribed materials. In some cases, the exact phraseology has been changed for clarity's sake. Also, if discussion on a specific point occurred throughout the meeting, these comments have been grouped with others on the same topic.

MAC ALLEN: He has an ax to grind about this publication, obviously, because there's a contradiction here. He says in paragraph four: "The vast majority of students, especially at the high school level, are totally unfamiliar with the contemporary periodicals of this period." A couple of paragraphs later, he makes a case for using this periodical because it is lesser known than the more frequently quoted *Harper's Weekly*. This is a direct contradiction to the other statement.

GIBBONEY: I think he is talking about the text books and the materials that the students ordinarily see. They have heard of *Harper's Weekly*. They have seen references to it, but not to this magazine.

MAC ALLEN: What is wrong with using *Harper's Weekly?*

GIBBONEY: I don't know what difference it would make in this project if he were more catholic in his taste in literature. I don't know why —

WEISS: He said why, because he was more familiar with it.

GIBBONEY: But there is more visual material available than just *Leslie's*.

MAC ANDREW: It's illustrated. I don't know about the degree to which *Harper's Weekly* was illustrated. Do you know?

MAC ALLEN: Well, the *New York World* was illustrated, too. Why not include that? And it exists in microfilm for many of these years. I don't like the limitation . . .

GIBBONEY: I don't know what an historian would say about *Leslie's Newspaper*. As I pointed out, it's not used. I'm assuming that a competent historian would say, "Yeah, that's valid."

WEISS: It's not clear to me whether he puts his emphasis upon the paper or upon the kinds of events which this paper has portrayed. So far as it's the second, I like it very much. So far as the first, I agree with you — why this particular periodical? We've got dozens of them, as a matter of fact. I mean, read women's magazines, and all the rest . . . if that's what you want to do. But . . . I don't see the necessity of selecting that one magazine. But the topics which he selects from the magazine are very interesting. Providing, as I say, he can orient them toward the student as he is now. So, I would say, I'd like to accept the project and then suggest that he have a wider scope for selection of this material.

GIBBONEY: Isn't he selecting this because it's flamboyant? A presumably interesting, a "zingy" little publication? . . . He gives a very good reason for using it: "Illustrations, sketches, woodcuts, and fine detailed engravings, the materials particularly suited to a visual medium. 200 illustrations were used each year giving the series an availability pool of roughly 12,000 . . ."

MAC ALLEN: That's a good reason for using *Leslie's Illustrated Newspaper*. But he gives no reason for excluding all other periodicals.

GIBBONEY: We could forget that and use this as the primary source, but not hesitate to use others.

MAC ALLEN: But what kind would you use? . . .

GIBBONEY: You know, you could tie this in nicely in the beginning by showing the comparison of *Life* and *Look* and the current illustrated magazines with what might be the first of America's illustrated magazines. And he could very easily show comparable pictures of transportation today and then. Custer standing at Little Big Horn and General Patton standing on the Rhine. He could do this neatly, if he wanted to. And he could really say here's the *Life* and *Look* of 1855.

MAC ALLEN: I think there's a validity to what you say.

CHRONOLOGICAL OR THEMATIC APPROACH?

GIBBONEY: I almost wish that he didn't do this in a chronological way, but in a more topical way. In other words, each period would stand from 1855 to 1916. One would deal with "Advertising" as it went from 1855 to 1916. Another would deal with "Transportation." Dealing with media, dealing with basic ideas as they change through this period of time, rather than to deal with a period, would be a better approach.

MAC ANDREW: I think that that's a good point. On the other hand, this can be taken as a matter of choice. In his suitability statement on page two he says: ". . . the sixty-one year publishing span of *Leslie's,"* — he says, because it was produced right up to World War I and coincides with the dramatic period in change and growth. "This period includes the Civil War, the opening of the West, industrial development and the nation's emergence in the 20th century." So that there is a valid argument, not necessarily the only argument, but a valid argument for suggesting that this would be a way of presenting it and a way that the teacher could take hold of very, very easily. Now, the chronological approach may not be as completely satisfactory as the topical in many ways, but that's an argument which I think he presents fairly well.

MAC ALLEN: I somehow like the idea that he uses this chronology. I wish I'd been taught history so I could look at a newspaper of July, 1862 with all the datelines blocked out and say, "Yeah, that would be about July, 1862."

GIBBONEY: That's the least important thing in history! But you never have a picture of the time. It's the evolution of ideas and development of man and the conflicts that he had, which is important.

MAC ALLEN: Well, you're the educators. I'll bow out.

GIBBONEY: Now look, these are in 10 year segments. Now the third, 1855 to 1865, would have been far more important than the period of 1866 to 1875. What makes it so important to have one program for each ten year period?

MAC ALLEN: Right.

GIBBONEY: One covers a thirty year period. Another one covers an eight-year period. But I'd rather deal with, say, the idea of expansion. How do you depict the idea of expansion from 1855 to 1916? The idea of the Gospel of Wealth, 1855-1916? The Protestant Ethic. This could chronicle the whole development! That's just one possibility. Now, that could be very exciting. . . .

MAC ALLEN: But that way, you never know what the *forces* were that shaped a particular event. Or even the flavor of the times, because all you get is trends.

GIBBONEY: But these are the things that are important. The purpose of history is to help you give something relevant to the decisions you make today . . . You could, for example, show the development from tribe to territory to nation to international commitment. We could do this in the United States, Western Europe, and then in Asia, and then relate it to what's happening in Africa today. The important thing is to show the similarities in development in different cultures, not to have the whole chronology of American history or European history or Chinese history in order to understand what's going on in Africa today. There's a common element.

WHAT SHOULD THE PROGRAM DO?

WEISS: In a series like this, you want to get the kids to think . . . But here's the problem: How is the child to be oriented to it? He's living here today . . . A period as recent as World War Two is the Middle Ages for him. How are you going to get him into this?

GIBBONEY: Use the original materials, words, and pictures that were produced in the era.

WEISS: Say he's sitting here now. How are you going to get him "over" to that era?

GIBBONEY: Well, I think that there's a certain intrinsic interest in old documents, in reading old newspapers. They are a valid content source . . .

MAC ANDREW: Aren't these for classroom viewing? Wouldn't the project presumably have some printed material that would be distributed along with the series that would be ultimately broadcast? Certainly these would be made available to any station or school system.

WEISS: Yes, it says "copyright free."

MAC ANDREW: And so it would be possible for any social studies teacher, or whatever teacher elected to use this — it could be an English teacher in connection with the modern magazine, for instance. The teacher would know what was coming and therefore could begin to awaken the interest in the students in all of this before the first program ever came on the air. So that you could establish a bridge over which the kids could "reach" Program I. The home viewer has to take it as it comes, and he likes it or he doesn't like it. In ITV, there is built into the pattern the effective use of this material by the teacher who is with the youngsters and who is there before and after the program.

GIBBONEY: Well, now, there is a point of interest. The kids know what happened, and they say, "Gee! You know if this was true at that time, how much of the stuff we're reading today has historical bias?" I think that there is a connection there. In other words, contemporary judgments are fallible. Now, for instance, we take the western movement as being inevitable. But, at the time, it didn't look so inevitable. I think that it kind of puts them back to the time, or could . . .

MAC ANDREW: Now this approach would supplement what the teacher does. Or I say it again, use it in English, because I think you can see there's a real value in an over-all American lit course's working this in. After all, it's only six half-hours.

WEISS: Yes, that's very good. I think that justifies its use as a thread — the thread you can't give them.

MAC ALLEN: And you can tie it in.

GIBBONEY: Read McLuhan — then go back —!

MAC ANDREW: What I liked about this is . . . what happens if you've got five pounds of detail in primary documents that an historian sees? By the time it gets to a kid in the history text book it's two paragraphs. All the vitality, all the color, all the blood is washed out of all that detail that led the historian to make the conclusion. So we give the kid these conclusions, these generalizations without the supporting detail, and the involvement with this detail which tends to make this come to life . . . A program of this type should be an inductive, analytical approach to the history and a use of primary documents, which means you cover less, but you go deeper. And the students are led to draw the conclusions about the western expansion or the impact of technology. I think, as given, these things can work . . . But what I like about the proposal is it would give students a chance to see some primary documents of American history. And to the extent that they do that, it does come to life. The little ads in the newspaper, you know — "forty cents an hour." That's great to kids. "Dinner at 75 cents." This really comes home. I do still think, however, that the same material could be dealt with in a more exciting way. It could be restructured, afterwards, by the classroom teacher. I think it does need some topical treatment, however, to make that possible.

THOMAS: I can see so many possibilities.

MAC ALLEN: I can too, I don't think he's begun to explore what there is here.

GIBBONEY: The program doesn't have to be static. It doesn't have to be just flat pictures. He could get some motion. He can do all kinds of things.

WEISS: It seems we've got something here . . .

THOMAS: I begin to feel that you're coming fast to the point at this late hour of saying that *Frank Leslie's Illustrated Newspaper* is your number one choice. Do you feel comfortable about this decision? I do very much. *(General Agreement among the group)*

As a first stage in turning Rick Krepela's proposal from idea into viable classroom television program, the producer was sent the above transcribed materials, in a more complete version. He replied with a series of "production memos," prior to his coming to Boston.

TO: DIRECTOR, ITV HUMANITIES PROJECT 14 May, 1967
FROM: Rick Krepela

The transcript of the selection panel's comments has been received. I find this rare insight "behind the scenes" most helpful and constructive. The points are well taken and allow me to view the project from a somewhat different angle.

As we had discussed during our initial conference, the limitation of the materials to a single publication was based on a time and budget factor. The same was largely true of the somewhat arbitrary time-span for each program. It simply seemed more "manageable" from a production point-of-view to handle this in ten-year "chunks."

However, in further defense of this approach, I believe we have definite advantages to a narrowing of scope from the audience standpoint, too. Large sweeping "theme" treatments may lose some of the vivid "now" feeling that a microscopic look at the times would convey.

Krepela was very quick to respond to suggestions, as the above memo indicates. Thanks to his initiative, his experience as a writer, and his sense of organization, the Project has an extensive file of "reaction" memos like the one above.

He also was able to adjust with professional rapidity to suggestions as they were presented to him. Here, for instance, is his modified approach to the pilot program.

TO: DIRECTOR, ITV HUMANITIES PROJECT 5 May, 1967
FROM: Rick Krepela

The revised format is designed to satisfy the major points we discussed and about which we are in substantial agreement. These are:

1/ Use of a strong central character *(viz:* the "host/narrator") might tend to put this figure in "competition" with the classroom teacher, thereby decreasing the effectiveness of the series since the "host" — not the data from the old newspaper files — might appear as the dominant program factor.

2/ We agree that the newspaper accounts should carry the main theme of the program; that any live talent used should augment these contemporary accounts.

3/ We should seriously explore the possibility of cutting the length of each segment from its present half-hour to perhaps 10 to 14 minutes. Basis for this was the feeling that, of necessity, a half-hour would contain a great deal of material and that the remaining classroom time might not be sufficient for the teacher adequately to discuss, or for the students to assimilate, the program data.

4/ We left undecided the question of whether each segment should cover a ten-year span or limit itself to either covering a single topic or a shorter time span (say, one year each). The shorter program length strongly suggests a modification on this point and a suggestion will be offered as soon as the initial reference material is searched.

5/ We want to do as little "explaining" as possible. The contrasts or parallels between the era being depicted and present day thinking; the cultural and moral tone of the era should, insofar as possible, be self-explanatory. For example: If we can find a reference to someone stating the "dangers of fooling around with electricity" we do not have to hit the audience over the head by saying: "See! That's what some people have said about the atom!"

The "Partial First Draft" which Krepela submitted to the Project reflected some of the concerns detailed above:

VIDEO	AUDIO
OPEN ON RELATIVELY TIGHT CITY STREET SCENE OF ABOUT THE 1850's. WIDE ENOUGH TO INCLUDE A FULL FIGURE SHOT. A STOOP, LAMP POST AND BRICK WALL COULD CONVEY THE LOCALE WITHOUT TOO MUCH "STREET" DETAIL.	
CAMERA #1	
NEWSBOY ABOUT 10 YEARS OLD. HE IS DRESSED IN SHORT JACKET, KNEE BRITCHES, A MUFFLER AND A CAP. HE HAS AN ARM LOAD OF LESLIE'S NEWSPAPERS.	
CUT TO CAMERA I. EYE LEVEL HEIGHT CAMERA MOVES IN AT WALK PACE TO TWO SHOT ON MAN AND NEWSBOY. THEY BOTH LOOK INTO CAMERA AS VOICE OVER INTERRUPTION.	OFF-CAMERA TEENAGE VOICE: (YOUNG SOUNDING VOICE, BUT NO HENRY ALDRICH TYPE) Excuse me . . . May I have a newspaper? NEWSBOY: *(eagerly hands paper toward camera)* Yes, sir. There is a picture in there this week of President-elect Lincoln. *(He looks back over shoulder to man who nods).* That's six cents, sir. OFF-CAMERA VOICE: Six cents? I thought your papers were only one or two cents. NEWSBOY: *(reaching out to take change)* Most of them are, but Leslie's is illustrated. You'll see pictures of everything that happens. *(he glances at coins)* Golly . . . there's a picture here of Mr. Lincoln! MAN: Here. Let me see. *(he scrutinizes penny and looks suspiciously at camera)* Where'd you get this, sir? OFF-CAMERA VOICE: *(slightly fussed)* Well, they're brand new. I've only just arrived and I thought reading a newspaper would be a good way to learn about this place.

VIDEO	AUDIO
	NEWSBOY: *(holding penny)* Are they any good?
	OFF-CAMERA VOICE: I think you have the first ones in circulation. Yes, they're good alright.
	MAN: *(still leary)* Just arrived? I don't mean to pry, sir — but you don't sound too much like a foreigner . . . Although, if you don't mind my saying so, you are wearing a rather odd costume.
	OFF-CAMERA VOICE: I really haven't had time to change yet.
	MAN: *(handing penny back to newsboy)* It says it's one penny . . . United States of America . . . The mint certainly must have made a mistake on the date. That is absolutely ridiculous . . . That might make it quite valuable, son. If you want to take a chance.
	OFF-CAMERA VOICE: *(changing subject)* So there's a picture of Mr. Lincoln here. *(rustle of paper)*
OUT-OF-FOCUS NEWSPAPER COMES UP FROM BOTTOM FRAME TO BLANK OUT SCENE. CUT TO CAMERA #2 AND ROLL INTO FOCUS ON PAGE SHOWING LINCOLN PORTRAIT.	OFF-CAMERA VOICE: *(continuing)* Here it is. Hey, that's a pretty groovy picture.
	MAN: *(off-camera)* How's that, sir?
	OFF-CAMERA VOICE: Uh . . . I mean there's a great deal of detail in his face.

Certainly, one of Krepela's main concerns — and a value which he did not want to lose in the ITV program, whatever form it would take — was the emphasis on the importance of first-hand student research with primary source materials. (See point number 6 of his initial program proposal) A Production Memo from him, after he had read the selection panel's comments on this point, restates his conviction that original source materials are seldom used to advantage in the classroom:

TO: DIRECTOR, ITV HUMANITIES PROJECT May 5, 1967
FROM: Rick Krepela

> Relative to our discussion downgrading the importance of making a point that the materials used on this program are available to interested parties who wish to pursue "first-hand" research into these eras. As you noted, the panel cited this benefit of the program format as relatively unimportant while I noted that my own experience indicated that students in general were not only unaware of these research avenues but that educators, by and large, were partially at fault since they apparently were not insisting their students use original source material and were further compounding the oversight by accepting work from students based on "pre-digested" *(viz:* pamphlets, later-day histories) research.
>
> I wonder if a too-easy capitulation on this point might not be a mistake. Since the panel presumably included educators we would be accepting a value judgment from the very group of people who, from my experience, seem to have overlooked the "spirit of exploration" derived from original source research. I feel that many of us — newspapermen, teachers, communications people of all types — have fallen into the easy trap of accepting the mimeographed "hand out" as fact. Can't we perform a valuable service by hitting this point somewhere along the line? In short, we might educate the educator as well.

This concern about the value of individual student research led him to propose a new format for his program which was a direct translation of his attitude onto the television screen:

TO: RICHARD THOMAS, PROJECT DIRECTOR 17 May, 1967
FROM: Rick Krepela

> I wonder if still a third approach would not be helpful in arriving at the best format for this program? We now have a "host/narrator" and, for want of a better term, the "time transition" slant. Our objections to the "garrulous old gentleman" approach were: 1) Host might be a stodgy "authoritative" figure that could alienate the young audience. 2) It's relatively static and 3) It relies somewhat on voice-over narration.
>
> This idea using the "off-camera teen-ager" evolved in an attempt to "correct" these flaws. But, perhaps we are making a mistake in trying to "tell" this story from an adult point of view. Then too, I still feel strongly that audience involvement should include an element of "discovery"; an awareness that these materials are available in many libraries.
>
> Using these points as a springboard, I wonder if this might not also provide a workable format: two high school boys, lost in a back corridor of a library, spot a microfilm machine. One thinks "libraries are a drag" but the other is curious enough to turn the machine on. Developed naturally, through dialogue, the boys become completely engrossed in the newspaper. It is their voices we hear reading selected passages as they flip through the frames and find topics of interest. From time to time we could introduce other students; a girl who is fascinated by the fashions, etc.
>
> This has overtones of the "Bobsie Twins" or the "Bob and Betty" connotation and it would have to be developed carefully to avoid any "cornball" implications. However, it gives us a "host narrator" base thread which does NOT compete with the classroom teacher, hopefully establishes an empathy between the high school audience and the figures on the screen and, of primary consideration in all the suggestions, retains maximum flexibility in the selection of subjects.

Granted, teachers often propose a model to students in hopes that the children will imitate and eventually adopt as their own whatever action is proposed. But Krepela's convictions about the pleasures of scholarly research had led him to propose the "model" of typical students in a distinctly atypical situation. The Project staff felt that the fascination of the source materials Krepela had himself chosen was considerable and that they were compelling by themselves. Why not, in effect, let the newspaper "speak for itself?"

Mr. Rick Krepela
Atlanta, Georgia
May 12, 1967
Dear Rick:

Now follows my reaction to your memos:
I did not mean to suggest that we should eliminate a strong central character and at this point of discussion. The important emphasis here, I think, is that any character utilized must be well-developed and should spring from the events described in the newspaper in as natural a way as you can conjure. It may be that we can find a "host narrator, a garrulous and elderly gentleman who conducts his high school viewers as an exploration to the latter half of the 19th century" — but I would like for you to develop the manner in which you intend to keep such a character from preaching and lecturing. It is in this area that I felt we were not supplementing the classroom teacher, but perhaps replacing what she can do best. Can't we develop better defined characters?

The trick here, it seems to me, is to find a way to allow the newspaper to be the main theme. Marshall McLuhan's "The Medium is the Massage" comes to mind. How can the thing itself speak for the past? Perhaps a good use of film montage, as you suggest in the last paragraphs of your letter on revised format is on the right track. I like the idea of going back in time indicated in your approach to the opening, but have a few reservations as to the ingredients you suggest. A lot depends upon how you put the montage together . . .

Let's think visually and aurally to show students the human side of life. Have things really changed? or are they just more complex? Let the exciting articles, ads and pictures speak for themselves by virtue of their placement and juxtaposition. And that means it might be good to develop a list of specific "human" concepts for each show, ones with which students can quickly identify, respond to and perhaps use to further their understanding of their own lives.
What is it like to be a soldier in the Civil War?
What was it like to be a slave?
What was it like to be a southern landowner and have property confiscated by union forces?
Or, on the brighter side!
How could anyone ride an old-fashioned bicycle? What was it like to wear a hoop skirt?
What games did kids play? How did a 16-year old spend his day in New York or in Atlanta?
These are hastily posed questions to illustrate some of the ideas that I'm sure you'll be thinking of as you go through the microfilm, and you'll find many more. We need a framework within which to deal with them . . .

Above all, don't give up any of your convictions without a fight. If you want to develop the students' awareness of the possibility of this material by microfilm, fine. There are lots of ways to do this, either within the program or within the study guide, or both. How can we inspire these kids?

Sincerely,

Richard H. Thomas
Project Director
ITV Humanities Project

After reading the "Revised Second Draft" which also involved the invisible teen-ager speaking off-camera, Dick Thomas wrote Krepela as follows:

June 21, 1967

Mr. Rick Krepela
Atlanta, Georgia
Dear Rick:

I have read your script and thank you for having it in so promptly. I think there are some problems with the approach you're taking.

I don't think the dramatic treatment holds up. What you've written seems to me to be more of a vignette *about* the paper, with people giving reactions to it rather than to utilize the material in the newspaper itself. I would hope that you can make good use of the writing in the paper. It's funny, it's period, and in a couple of the samples you sent I see material which could simply be read by actors, almost in a similar style to "That Was the Week That Was," if you remember that NBC series. Which prompts me to ask you if you can see the value of the enclosed sample format for a show.

Here, Thomas included copy taken directly from the newspaper itself, with no attempt to "interpret" the material through a character. The newspaper copy occupied the AUDIO column of standard television script paper. No attempt was made to edit or comment upon the selections, Thomas continued:

I don't mean that this should be taken as the selections to be employed, but merely to give you an idea of how I see incorporating actual material from Leslie's paper. There can be as many stories as you wish within each program. The stories could be edited. But I do think it's important to keep the "period" style. I think you should write as little connecting copy as possible and let us take the point of view that we are hearing mainly Leslie's words. The whole format could be done this way with an occasional dramatic insert of another nature, such as an actor reading a "letter to the editor."

You are, of course, free to reject what I'm saying, but I must be honest and say that I don't think the script you've sent capitalizes on the fun of the real newspaper — and that seems very important to me. So much so that I urge you to consider some such concept as indicated in the enclosed sample or whatever else you can devise . . .

Regards,

Richard H. Thomas

Krepela replied within the week:

26 June, 1967
Atlanta, Georgia

Mr. Richard Thomas, Project Director
ITV Humanities Project

Dear Dick:

> Your suggestion has the advantage of being infinitely more practical — production wise. Points I wish to quibble over: 1. Are we using the television medium to its greatest advantage to have someone "on camera" for up to two minutes just "reading" copy? (without a basic premise, of course); 2. Can't see the value as a teaching tool of a series of pictures — no matter how visually entertaining — without relevancy to a specific subject (viz: narration and relation to useful topic.) . . .
>
> *With best wishes.*
>
> *Cordially,*
> *Rick Krepela*

By this time, Krepela's production consultant had been assigned: James MacAllen, producer/director of CBS Television's *Camera Three.* Prior to the conferences, he had received copies of the program proposal, pertinent correspondence and scripts.

Before an hour of the first conference with MacAllen had gone by, Krepela had proposed yet another "alternate" script, which:

1/ eliminated dramatic vignettes;
2/ cut down on the amount of connecting copy;
3/ maintained the same style and tone of the "period" when Leslie's own words were not used;
4/ capitalized on the newspaper accounts themselves;
5/ used period sets and costumes.

In order to accomplish these aims, Krepela had rewritten his script entirely, *using the framework of a modern day newscast* as vehicle for presenting the original source materials to students of the present day.

These people were at the first of the production conferences on Frank Leslie's Illustrated Newspaper:

Rick Krepela, *producer*
James MacAllen, *production consultant*
Richard H. Thomas, *project director*
Rick Hauser, *assistant project director*
Lois Johnson, *project coordinator*
Syrl Silberman, *production assistant*

IS THE "NEWS" FORMAT A GOOD ONE?

THOMAS: I like the idea very much. I think the kids may find the dimension of fun in the program, once they get the point. My general reaction to the selection of materials is that it opens slowly and that you get color material woven in only as you go along. You could strengthen that in the beginning. I'm disturbed about the identification of where we are, what we're dealing with, and the way you develop it.

MAC ALLEN: That's very disturbing because of the anachronism. That makes it doubly disturbing.

KREPELA: The only suggestion I have is . . . I have talked with several educators and several people in educational TV in Atlanta, plus a history professor. They have all emphasized that dates themselves are a comparatively meaningless point of reference even if those dates are given visually. It will only work if a big point is made of the date. If it's a passing reference, it will go by largely unnoticed. They all recommended that I take a familiar event, something that someone can identify as a point of time. The election of Lincoln is such a time. The firing on Fort Sumter is another. I very consciously avoided the latter, because it opened up the whole kettle of the Civil War. Any discussion of that was going to dominate whatever happened . . . So the election of Lincoln was my choice. This was something the kids have studied and are going to be familiar with, at least. This is a point in time that they could refer to. Anything in the program, naturally, precedes that time. The specific dates are not that important.

THOMAS: They're terribly important, I think. And they're important for this reason. If you don't clearly peg the date in a dramatic way, you de-emphasize what you are doing.

MAC ALLEN: I don't think Dick means that every situation should be clearly pegged. But the period must be identified. Kids have got to know immediately where they are . . . A question: Is this all — to be satiric? The format, I mean.

KREPELA: Actually, Dick has latched on to one of the very important reasons why I settled on this approach. It is a familiar format and it seems that there has to be some audience empathy. Now with the original story line, the dramatic concept, my hopes were that eventually the audience would identify with this off-camera teenager. This was in effect *them* exploring this region. But here the news format, even to the interruptions for commercials, is an identifiable peg for the audience.

THOMAS: I like very much the use of the commercial break. That's going to have a flavor all its own.

MAC ALLEN: That's when I got with it. Before that, I didn't know where the hell we were or what we were doing there . . . Do you want a suggestion?

THOMAS: Suggest away!

MAC ALLEN: To set up and prepare us for this anachronism of the 20th century communications medium in opposition to the 19th century situation, why not start with an enormous fanfare commercial of "things of the time?" "Rumplemyer's-Fashions-Presents —!" Start on a bustle, say, and pull out.

KREPELA: Do a commercial first?

MAC ALLEN: As a matter of fact, it sets it up. If you do it in this form, I think it's an attention-getting device that will have an immediate identification for these kids, because they're so used to commercials, anyway. But they *aren't* used to seeing a restaurant advertising a meal for fifty cents. And I agree with the word "satiric." This is "satiric" on the condition that you take the framework and just trade off of it. You can't depend on it too heavily.

THOMAS: Do you feel better about this version than you did about the other version?

KREPELA: Yeah. Much. The other version had great complications. There, again, perhaps it was my impression that the professional teacher was going to convey a large share of this material. Very frankly, I was considering that some of the illustrations were dominating. The illustrations and the particular episodes and events were dominating. The teacher was going to have to carry the ball from that point to discuss the literary style.

HAUSER: My objection was that we weren't using television as it might best be used — it is, after all, a medium of *motion*. We were having someone *read* for two or three minutes. This seemed to me to be defeating the purpose of using this particular newspaper, which was "illustrated."

THOMAS: The thing that I feel is terribly vital is your excitement about teaching students to go back to source material. Why weed it out, when you have so much available?

KREPELA: Actually, this is one reason why I would resist using material from *Birth of a Nation* of Chaplinesque inserts. I think that the purity of our material, the credentials of this newspaper, have to be preserved. A teacher can retrace the development of any event of the times by going back to this one source. The trouble with most history is that it is a compilation first; then, it is a digest. So you have a double problem if you want to go back over it. You've not only got to find out where the guy found his material — and that could be from 30 to 40 different sources — you have also to find out what part he did or did not use. But with *Leslie's,* anyone wanting to retrace the material has only to go back to a single source. We should limit the material to this one source.

HAUSER: That's a rationale that is very defensible. I think. Although one of the first objections, I'm sure, will be, "Why didn't you go to *"this?"*

KREPELA: *All* the others! The teacher has to really expand this. You may remember from the original concept the old librarian using microfilm. Rick and Dick have some very valid arguments against that and incidentally I have checked with people in ITV; they support you conclusively on this. A host figure as such becomes, in effect, competition for the classroom teacher. I've become convinced upon that point too.

MAC ALLEN: As I recall, we threw out several ideas simply because the presentation was necessarily competitive in the classroom.

THOMAS: I think that in instructional TV, one of the first considerations is: How can we free the teacher from too much involvement with the TV program and still inform her of what the program is meant to do for her in the classroom? Our primary purpose is to stimulate interest in the times, through this technique. I'm much happier than I was with the other draft. I still think there is a lot to do here in shaping it and polishing it. But I do think we have got something that will work.

KREPELA: The important thing is not to put too much burden on the teacher. Why not let this thing simply speak for itself?

WHAT TOPICS WILL BE INCLUDED?

THOMAS: What, as you see it now, are the primary things that are valuable teaching material in this telecast?

KREPELA: The attitude and the development of the secession movement in South Carolina prior to the Civil War.
The language styles.
The reporting styles.
The big advance in communications:
  a. This material was illustrated within weeks of an event.
  b. The Atlantic Cable — of course, you can latch right on to the importance of that because that's analagous to Telstar today.
The montage sequence of disasters.
The fashions which give an insight into the every day living of the period as do
The commercials — these show the every day, mundane products that were available, plus the fact that these products were peddled in very much the same way as today.
These things will, in toto, give a cross section of this period of time, this five to six year period.

HOW CAN THE PROGRAM BE MADE MORE USEFUL FOR THE TEACHER?

KREPELA: I think that this would be a list that would change with each person choosing the topics. It could always be a matter of discussion. What you are really doing is trying to evaluate a news event. It's like saying, "What were the five biggest news stories last year?" Well, we might agree on four of them, if we were doing well. And this is one of the hazards of doing any kind of a digest. It does become a matter of opinion. But so long as you give the teacher a cross-section — what we're really attempting here is an *adjunct* to history. We're not really discussing the history. We're not really discussing literary style, we're not really discussing products that were available. We're giving the teacher a springboard.

THOMAS: But a spring board to *what* is of the essence. You determine that it is going to be this set of stories. All I'm asking, before we go too much further here, is: knowing that we've got the material from 1855 to 1860, roughly, should we not go to several more sources to check what the top events in that period were?

HAUSER: But it's not only a question of *top* events. It's a question of *whatever* events are chosen. Will they give the teacher in the classroom ample material to make points that she is bound to make by the high school curriculum she teaches by? Could we ask Lois, for instance? Now, do you think, from your experience, that this script is indeed a springboard to make points about history, about the literary style, about the times and so forth? Does it give that framework that Rick is aiming for?

JOHNSON: Well, I can answer only from within the context of teaching at the elementary level. I would say that it would give me basics from which to generalize. I do see some problems, though . . . In some cases I suppose the teacher could best use the program to her advantage if she had additional material in a guidebook.

KREPELA: Well, you recall that the data suggested for the teaching guide included a brief description of the sequences and explained how this could be used to spark discussions in each area. We discussed crime and riots in that particular . . . They had to be cut out from this. In the original script, we saw several pictures of riots, and the teacher could discuss those in relation to present-day riots — that marvelous description of that riot in Jersey with the Irish. They just rebelled for no apparent reason, and burned their own shacks. It reads like a present-day news story! But you don't *have* to mention the connection. If you do, you make it obvious to the students, you infringe on the teacher's flexibility and you also impair the total presentation. A person actually involved in that situation wouldn't have our perspective. I think that the conclusions that are drawn have to come from the teacher, or we *are* competing with her!

THOMAS: I don't think you can draw conclusions except as of the time.

KREPELA: Right.

JOHNSON: Could I make a comment in reference to the question here? I don't think that you have to think of your program as being terribly comprehensive.

MAC ALLEN: I agree.

KREPELA: It can't be. You just glance through those pages, and there's more material that you're going to have to cut. We could spend the next two weeks arguing about why you want to leave out such-and-such a story.

THOMAS: No. No. We are not going to argue over that. We're just going to argue over concepts and principles.

HAUSER: Your point about *contemporary statement,* I think is well taken: "Here's an event — and this is the reaction to it." I think that makes sense. But I had the same reaction to the study guide as I do slightly to the script. In some cases, I don't really know where to go from these materials. I don't know quite what to do with the explosion sequence, for instance.

THOMAS: Well, to me, you have two kinds of material in here. One is the reporting of specific events. The other is this "collage" of catastrophies.

KREPELA: This is intended as a break. And it also points up the fact that newspapers *did* concentrate very heavily on those kinds of things *then,* as they do now.

THOMAS: All right. But you're dealing in two different styles. And now, what you need is a rationale for doing that.

KREPELA: The narrator cops out by saying that more sensitive people can get all the grim details by going to the paper.

HAUSER: Maybe it should be sensational. Quite sensational — in just the same way that the newspaper was.

THOMAS: Well, I don't mind that, but I don't think you characterize sensationalism in that way, particularly. You do it all the way through, by the approach you choose and by what you have the man say! . . . I think generally we are on the right track. Do you?

HAUSER: I think so. As long as we don't become slavish to the newscast approach. I mean, in other words, being so *literal* about it!

THOMAS: That statement does more to confuse me than help me. What do you mean?

HAUSER: The whole question of adhering too strongly to the anachronistic element that you've chosen to satirize. I think it's a danger we should be aware of.

THOMAS: It's something he can't control.

HAUSER: Sure he can!

THOMAS: No, he can't!

JOHNSON: By either writing it in or writing it out.

HAUSER: By either writing it in or writing it out.

THOMAS: It's something that you can control in the studio, when you see it. If it is too much you say, "Don't do that!" You cut it. It is something that has to do with the selection of material.

HAUSER: Well, that's what I'm saying! By adhering too strongly to the framework we may, for instance, overdo the commercial bit by bringing it in three times. I think it is a case where strict adherence to the modern framework may not serve our purposes.

KREPELA: I think that we are very much aware of the news format because we're discussing it *as* format. But the viewer is just going to be very unconscious that this is an identifiable "format" that he is watching. But we are not making a fetish of the format by pointing to the format.

THOMAS: In this instance the commercials won't be offensive because they will have an informational element to them.

MAC ALLEN: They will help color the times. I think they can be carefully chosen, too. I think the pistol thing or the firearms commercial is a particularly well-chosen commercial in this context.

THOMAS: You get a lot of things. If you think of this whole thing as covering basically politics, sociology, and economy . . . you've got all of those elements covered, some way or another.

MAC ALLEN: Right, if I were a teacher with this program, I might bring in an article that I read recently about the length of the hemline being a barometer of war and peace. There has been a great sociological study on the length of the hemline. After your commercial for women's fashions, I think it might be interesting to point out — for the teacher — this doesn't belong in the program — this new theory that just before a war, the hemlines drop!

HAUSER: There's something for your study guide — perhaps contemporary news clips . . .

KREPELA: But you see now, Jim just brought up a point on something that happened to catch his interest. Another teacher would find something else in there. I don't believe it is our job to try and point out *every* avenue that is possible because there are innumerable avenues that are going to be open.

THOMAS: But it is true that you can make the program better by carefully considering what goes into it.

MAC ALLEN: In your firearms commercial, I wish you would talk about the action of the firearm. You might tie it in with this week's *Time Magazine,* which has a revolutionary new rifle — if you were teaching with this device, this week.

THOMAS: And do you want to know something else that happens automatically? If you place that commercial right after the Lincoln story, there's going to be — without any stretching whatsoever — a whole other thing that opens up . . . Those are the things that, without being obvious, become terribly obvious, when they're juxtaposed in the right way. But you have to make that connection yourself, as you prepare the program.

MAC ALLEN: That opens up something else. This flashed through my mind. It might be interesting to research whether Booth, Edwin or John Wilkes, was appearing in New York at that time. And do a little blurb on a theatrical event.

KREPELA: Well, actually the teaching guide for a single program could deal with many of these things. As I say if you explore every possible avenue . . .

MAC ALLEN: I don't think you meet with that in the teaching guide, though. I mean the teacher who is an historian would, in every case, pick that out without any trouble at all. If you put in just a little blurb that Edwin Booth is appearing as Othello this week at the Globe Theatre . . .

THOMAS: It's also a matter of place. Don't put that next to the Lincoln story. Come out of the program with nothing but a throw-away, saying, "Edwin Booth . . ."

MAC ALLEN: Then, the teacher might get to, "Well, do you know who John Wilkes Booth was? And who his brother was?" And in some way, get to — Well, that's up to the teacher's discretion as to whether the kids pick it up for themselves and take pride in picking it up . . .

HAUSER: I think what we've just been talking about points up something important about the material you select. What you select has got to be part of the teaching device. And all these things we have been talking about have been ways the teacher could use the material. I still have the feeling, however, that some of your selection was a little arbitrary . . . In your first draft, I thought you may have relied too heavily on "little" facts like these. They became strictly anecdotal. I think in this case, in this latter script, you could *use* more little incidents, connected in the way we have just been discussing.

KREPELA: The pendulum has gone too far, in other words.

MAC ALLEN: You need a big incident to relate them to. If you throw away the biggest incident, you have nothing for teacher or students to relate to.

The production conferences with MacAllen continued for two days. By the end of that period, decisions had been made as to the specific materials to be included in the program, the general "approach" to actors, sets, and graphics.

This is the way Krepela described his program and its purposes, in the study guide which he suggests be sent to teachers using *Frank Leslie's Illustrated Newspaper:*

REVISED CLASSROOM STUDY GUIDE
"FRANK LESLIE'S ILLUSTRATED NEWSPAPER"
CONCEPT AND SUBJECT NOTES FOR THE FIRST PROGRAM IN THIS SERIES AND SUGGESTIONS FOR USING THESE SUBJECTS AS A SPRINGBOARD FOR CLASSROOM DISCUSSIONS.

TIME PERIOD:
Immediately preceding the Civil War. Selected so as to give students a "time reference."

FORMAT:
Material from *Frank Leslie's Illustrated Newspaper* — both words and pictures — is presented in the manner of a modern television newscast. This method provides a point of empathy for students familiar with the television medium as a source of "news" while the anachronism of century-old "news" on television permits the classroom teacher to draw important comparisons between past and present styles and techniques of news coverage.

SELECTION OF MATERIALS:
Topics have been selected with an eye toward giving the student a brief "sampling" of the era from 1854 to 1860. A glimpse — and no more than a glimpse — of U.S. life during this period is possible when the classroom teacher emphasizes that the stories used were "news" at the time and that the importance of these events to current history is a latter-day judgment. Consequently the program reports the election of Lincoln as President and the growing North-South tensions. But it also reports a "breach of promise" case and mid-nineteenth century fashions. While each of these topics was "news" at the time, only a few have any historical significance. Others provide only an interesting sidelight into the social mores of the times.

The classroom teacher can expand the program material in a number of directions. Much of the writing and all of the illustrations come directly from the pages of *Leslie's,* a spirited, national periodical published between 1854 and 1916. An "illustrated" newspaper in a highly competitive field *(Harper's Weekly* was but one of several), *Leslie's* was justly proud of the speed with which it brought its pictures before the public. Speed was measured in "weeks" and, in the case of its fashion stories, the paper boasted about using "this year's printing plates." Interesting comparisons with the speed of present-day communications are suggested by these references.

History students will wish to pursue such sly editorial comments as "Mr. Lincoln's surprising victory" in light of conditions present at the time rather than wih today's evaluation of the times. They will find the importance given to the story about the completion of the "Atlantic Submarine Cable" quite logical when they consider that this event was — in its day — as momentous a communications advance as the placing of a communications satellite into orbit is today.

Art classes will wish to study the style and techniques used in rushing the finely-detailed, often flamboyant illustrations into print. Learning how the work of artist/correspondent was converted into woodcuts and engravings will give an insight into this virtually lost graphic art.

English and journalism students will find the ponderous prose of the era a basis for comparison with today's crisp, to-the-point news style. The newspaper's statement of "neutrality" in reporting the South Carolina secessionist story can give rise to discussions about ANY newspaper's responsibility. Is a newspaper obligated to "report" the news or should it mold public opinion — reflecting the political and social views of its editors? Is the attainment of a vast circulation (viz: Leslie's "belief that our circulation must be universal") sufficient justification for "neutrality?"

Social science classes will wish to probe deeper into the *Leslie* references *re* crime, police authority, and its constitutional limits and the *Leslie* comment that pictorial news coverage may actually spark irrational or unlawful acts. Fashion notes, a theater review and the inclusion of several contemporary advertisements provide a further insight into the times.

Indeed, most of the topics covered in the pilot program overlap two or more subject disciplines. For example: the section on ship, train and fire disasters will enable a classroom teacher to spark a discussion on public safety, working conditions in factories, building codes, the establishment of safety standards, and the formation of fire departments. Since many of the illustrations actually show the disaster taking place (viz: an explosion, a fire or whatever) this same section can prompt a discussion over whether art or photography can best report such an event. Journalism students will note that casualty figures are often dismissed merely as a "fearful loss of life" and they may wish to contrast this practice with today's headlines which sometimes seem preoccupied with the EXACT numbers of persons killed or injured.

The inclusion of "commercial breaks" in the program is both deliberate and valid. First, the use of "commercials" maintains a familiar television news format. Second, it points up the fact that advertising — then as now — is an inherent factor in the economic stability of news media — newspapers, newsmagazines and radio or television stations. Finally, the advertisements give students a brief look at commercial life in the era.

Coffee at thirty-two cents a pound; men's shirts at $18.00 a dozen, pistols and coffee pots, eyeglasses and much more was hawked each week on the advertising pages of Leslie's. How do prices, products and advertising techniques compare with today? If it were not for advertising would news media be dependent upon government subsidies to survive? How would this affect "freedom of the press?" These are just a few of the questions a teacher can pose to a class after seeing these century-old advertisements.

Some educators may question the wisdom of using a firearms "commercial" in this section. Again, the choice was deliberate since its inclusion opens several avenues to classroom discussion. Virtually every issue of *Leslie's* contained one or more such advertisements. The accessibility of such weapons was taken for granted; and openly promoted. An astute teacher can use this fact as a springboard for a probe into the efficacy and desirability of "gun laws;" he can relate the then-and-now advertising of firearms to presidential assassinations and crime in general. Does restrictive legislation in this area keep weapons away from everyone, or just the "good" people who want only to protect themselves. What about the "right" to bear arms? These and related questions will enable a class to explore the current controversy over these matters.

It should be stressed that the selection of material for these programs is based solely on the suitability of each topic to provide a basis for meaningful classroom discussion. No attempt has been made to place a topic in historical perspective, or to evaluate its impact in light of current events. This assessment is solely the prerogative of local school officials and the contents of the "Frank Leslie" programs should be regarded as a capsule of original reference material available from this publication.

Study programs and classroom discussions based on the topics contained in the "Frank Leslie" programs are not only desirable but necessary. The program series provides a sampling of "source material," presented in the words and pictures of the era when these events were news. The jealously guarded privilege to interpret and evaluate this material is left to the classroom teacher.

Thus the program series is designed to augment the work of the individual teacher; to open new areas for discussion and to give students background information. It is not intended to replace or duplicate the work of the classroom teacher.

In presenting this pilot program for screening it is suggested that emphasis be placed on the fact that the contents are a brief sampling of the available material. Topics for the first program were gleaned from almost 5,000 pages of a SINGLE newspaper. Teachers initiating class projects based on subjects in this initial presentation should point out to their students the relative ease with which "basic research" into this era can be accomplished. To fully understand the thinking of the times, or the facts pertaining to a specific event, students should be encouraged to seek out the original sources.

Any distillate of source material reflects the judgment of its editors. This is as true for a formal history as it is for this presentation. And while the assistance of professional educators was sought in selecting topics for the initial program, the fact remains that literally thousands of news stories — ranging from the historically significant to outright trivia — were omitted because of time limitations.

It is believed that this presentation reflects a balance of the important and the mundane and that the resulting "cross-section" accurately portrays the flavor and tempo of the times.

The illustrations used in this presentation — many of which were frankly selected for their visual impact — should serve as an introduction to the vast storehouse of source material available in dusty archives or on microfilm. *Frank Leslie's Illustrated Newspaper* was but one of several such contemporary publications. Teachers — and students — are urged to avail themselves of this wealth of data so readily available in libraries or museums.

Radio news programs of a few decades ago concluded with the statement, "For further details consult your newspaper." The statement is certainly applicable to the television version of "Frank Leslie's Illustrated Newspaper." As constructed, the program provides a springboard for serious discussion into a number of subjects. But additional details — the unabridged story — are available only in the COMPLETE files of this and other publications of the era.

Rick Krepela's final report emphasizes values in the whole production process which the Project staff heartily endorses. A "time for experimentation" is eminently desirable if originality of approach is not to lead to aberrant and useless ITV products.

MATERIAL IN SEARCH OF A FORMAT

Usually a television series begins with a program format and the writer scurries about for material to hang on the framework. "Frank Leslie's Illustrated Newspaper," one of five program ideas selected for pilot production under an ITV Humanities grant, was different. We had the material — perhaps a total of a hundred thousand finely drawn illustrations and certainly several million words — direct from the back issues of Leslie's.

Now all we needed was a format.

From the moment project director Dick Thomas, his assistant Rick Hauser, and I rose from our preliminary conference I know that our problem was one of finding the right program premise. None of us ever had a doubt that enough material was available for a long series of programs. Selecting the contents for the pilot program was a detail incidental to finding the exact form the program should take.

Perhaps one of the most gratifying aspects of participating in the ITV Humanities Project was the complete freedom I was allowed as I explored various formats. True, Thomas and Hauser argued and challenged; pointed up weak spots and suggested alternatives, but they never coerced, never once stamped down with a heavy-footed "can't do."

My assurances that I would find a program vehicle which satisfied all the major objectives of the project in time to go before the cameras was met with a degree of confidence for which I am grateful. It isn't often that a free-lance writer has the opportunity to explore various approaches to a communications problem. The fact that project officials "held a loose rein" at this point resulted in an unusual amount of experimentation.

Since the pre-production reports are an inherently important part of the ITV Humanities Project — on a par with the programs themselves — I detailed many of these early format experiments on paper. One program concept was even developed to the point of a rough script.

A quick glance at these many divergent tacts may suggest I was floundering in an unmanageable sea of material. Actually I was not. Rather I was taking advantage of the freedom to experiment for the pure sake of experimentation. This phase was, in itself, a rewarding experience.

All too often those working on a particular program have the suspicion that another approach might have proven more satisfactory. I have no such feeling about "Frank Leslie's." As a result of the generous period allowed for experimentation, I am confident that we have selected a strong, workable format. We have, I believe, satisfied the pecularities of the ITV medium, have avoided a situation where the program could be construed as direct competition to the classroom teacher and have offered such teachers meaningful tool with which to pry open Post-screening.

Perhaps such confidence may seem immodest. However, the basis upon which I place my belief in the suitability of the program vehicle would be totally lacking were it not for our trial-and-error phase. The guidance and understanding given by Thomas, Hauser, and others of the WGBH staff during this searching period inevitably resulted in a stronger program.

It should be pointed out that by encouraging experimentation — no matter how closely we squeaked past deadlines — the project directors fulfilled the highest aims of the foundation grant. Their responsibility was to *develop* program ideas; not to take them full-blown from the initial proposals.

The consultants provided by the Project were an invaluable aid during the gestation period of the script. Dr. Crane Brinton, from Harvard's History Department, was largely responsible for my decision to eliminate the Civil War period from the pilot program. Our discussion led me to the conclusion that this important chapter in American History would dominate the program and dilute the intent of presenting a "cross-section" of life in the 1860's. James MacAllen, producer of the CBS "Camera Three" program, offered incisive criticisms which aided in structuring my program; helped determine the sequence of program elements.

My conferences with Thomas and Hauser corrected several misconceptions I had had about ITV. Through their insight I was able to deliniate my suspicion that ITV is a "different breed of cat." It is not ETV *per se,* nor is it even closely akin to commercial television. Far more important, however, is the fact that our conferences on this subject led to my conviction that ITV *is* a valid, worthwhile teaching tool.

Those few remaining critics who tend to dismiss ITV as mere "classroom gadgetry" simply don't understand the medium. Comprehension of the worth and potential of the medium in which one is working is essential.

The "brain picking" sessions with WGBH staff personnel translated ideas into reality. Art director, scenic designer, engineers, and technicians from every department took raw ideas, enlarged upon them and created a tangible "product." With consummate skill director Peter Downey drew the fragmented elements together and wove them into the unified whole which was ultimately sealed onto video tape.

Competent direction and an experienced crew leaves a producer with little to do during the actual taping. All that is left is the seat-warming, nail-biting position in the back of the control room as the camera "shots" whiz by. Frankly it is a somewhat helpless experience for one used to participating more directly in the mechanics of production.

Rick Krepela
Producer and Writer:
Frank Leslie's Illustrated Newspaper.

The following are the comments of the 26 teachers who attended the evaluation session:

MAN: I thoroughly enjoyed watching the film, but I must confess I have no idea what it is going to be used for!

WOMAN: My reaction to this is quite similar to yours. I wonder to what extent the designers of of each of these programs were concerned with audience. I would say the use of the medium is more professional than others we have seen. But I just can't see that a high school audience was in mind in any one of the three we have seen.

MAN: This was a good film to show that "History repeats itself." In many of the areas — the election of Lincoln, and so on, the prevalence of crime today — things were the same a hundred years ago. The film tells us that we should not get "too excited" about it. It's not "new."

MAN: I think this is a film we would have difficulty showing. The Chairman of the Board owns a knitting mill!

WOMAN: I don't think the presentation did anything for the material. I mean, I could do the same thing by sending my kids to the library!

WOMAN: Yes, but they would have to look it up.

MAN: Oh, I think it showed the historical context very well. I don't hold at all with you, by the way, that history repeats itself — ever. We see patterns, we draw parallels, but history does not "repeat iteself." I think what was interesting was the element of irony and paradox. Here we started off with a country about to fall apart, "South Carolina may withdraw." We then go to — you know, it reminds me of the mass media now: we see a cigarette commercial: "Good as Winston" or whatever. And then, you get the Vietnam war; and then, you get a car ad; then, you get fashions. Everything is equal to everything else. In a sense, the program we have just seen is doing this too. The country is about to fall apart after the election of Lincoln. Then we go to various assorted disasters. And then fashion news and so on. I found that very enjoyable.

The kids are not going to get that out of historical works because historians have *picked*, you see "Lincoln's election is the crucial thing period!" As if people then all saw Lincoln's election as the crucial thing! This gives a good perspective. As a history teacher, I would enjoy very much using something like that.

WOMAN: What does this do, that a good book or magazine or something else cannot do?

WOMAN: You can't get the same effect. I don't think you can do it quite as effectively unless you happen to have *Frank Leslie's Illustrated Newspaper* sitting there, and enough copies for everyone in the class. But there, they have made a selection that I think is very effective. I like the ads; I like the —; I didn't like the fashions because it was a parody of the TV news format today. I objected to that a little bit. I mean, "Now back to your correspondent!" That kind of thing — but outside of needing to have *Leslie's* illustrations actually in the classroom, I found this a very effective program. I would show it to a class without hesitation.

WOMAN: Because the selectivity is an enormous job! You can go find the material but it would take a tremendous amount of time to put it all together. This is a very good use of the medium.

WOMAN: Also the writing style of the times is terribly important. I was looking through *Harpers* for about the same period, yesterday. The style of that time was really a terrible obstacle to kids. They'll turn off if they have to read it. Whereas, it is fine, if it is read *to* them.

WOMAN: And the use of the artist going out to illustrate the scene would fascinate them. They are so used to photographic coverage. It never occurred to them what happened before photography.

MAN: Other parallels can be made to certain court proceedings where photographers are not allowed. We just saw that on television last night. But people can *draw* in court-rooms . . . On the one hand you have laid a cable to England; yet, on the other hand, an artist has to go running out to Lawrence to draw the disaster. A cable is in and yet, the next thing we see is packet boats strewn about on rocks hither and yon. Man had made technological strides. And yet he hadn't. There are all kinds of discontinuities and lags in the course of this thing we call "progress." I think it is important that the kids see this. We have the same kind of thing nowadays.

HAUSER: As I say, one of our main concerns with each of the programs was: "How will it be used in the classroom?" I think you can draw these parallels too — and they are fascinating. But how, exactly, are they drawn out? Do the children see them?

MAN: Well, all this stuff has to be seen in context. I think we are all seeing it as isolated segments. Now, if you are studying a particular period, you can set your kids up for it. Have them look at Sears Roebuck catalogues or Montgomery Ward's. You can have them study all kinds of things about the social organization of society, or the categories of perception of people at the time, or the economic structure of the society. All of this has to be seen in a context. This program becomes a useful kind of thing to turn the kids on a bit to what you can learn from looking at catalogues. Just looking at the film by itself doesn't mean much. You can, after all, make almost anything work. But none of this is teacher proof. You're not going to send it in to a classroom and say, "There it is, baby! Let it talk to you!"

HAUSER: No, absolutely not. I'm sure you all understand that all of these programs, fully developed would have supportive devices of various sorts — student and teacher guides, and so on. That is, it would exist as part of a given curriculum plan.

MAN: What was the purpose of the initial editorial statement by the editor? It put me off. This business of Frank Leslie's "neutrality." Why was this done?

HAUSER: Well, for one thing, it happens to be a fact that Leslie's was not strictly "neutral." I think the producer felt that statement was important, that the "19th century editorial policy" be stated. Compare it with the editorial statement of the *Inquirer* right next to it in the brochure we handed out.

MAN: Well, it struck a very false note as far as I was concerned. It put me off.

HAUSER: Why? Because it was "artificial?"

MAN: I didn't know whether this was supposed to be humorous, or what?

HAUSER: You did not know how to react to the program at the beginning, you mean?

MAN: Yes this editorial comment put me off. Perhaps it didn't annoy anyone else, but I thought it was rather fatuous.

HAUSER: It was lifted directly from the pages of *Frank Leslie*. If it was fatuous, then *Frank Leslie's* slightly fatuous!

MAN: Isn't this the philosophy of a newspaper? To be impartial?

HAUSER: Well this is the *stated* philosophy of this particular newspaper.

MAN: I think that statement, and the variety of things in the program — some trivial, some important, some sensational, plus the techniques of reporting often very obvious parallels to the kind of reporting we get today on TV, with the expanded newscasts drawing in everything they can. I found all of that very effective.

WOMAN: Is it possible to have the illustrations magnified? Teachers bring to this direct experience with these illustrations. But for a number of youngsters who've never seen the *Illustrated* News, it's very difficult to see those drawings.

HAUSER: That's interesting. Of course, we have what we call a video check, "Do the pictures make video, in other words?" "Can they be seen?" Almost all of them were cleared. All of those that you saw were. Some of the students' comments, particularly in Florida, were, "I can't see them." Of course, they were in a large auditorium. Also, the choice of the news format as your gimmick to present the material dictates a very straight-forward visual approach. Very "presentational."

MAN: It seems to me your problem *is* the gimmick. This is your problem. The kids are seeing Huntley-Brinkley up there. This is what they're used to. And this fellow, droning on in really a terribly pompous sort of way is putting them off. This is a great format. But then I suppose you think that if you have a Huntley-Brinkley type up there, you are not portraying the age. So you are stuck as to exactly how to do this. But I can see why students might be disenchanted. The material is great, but I can see why they might be put off.

MAN: I don't have U.S. history this year, but if I did I would certainly use it. I'm only really reinforcing what some people have already said. But I'm thinking particularly of the so-called "standard tack" — You suggest they go down to the library and look up — Yeah, maybe two percent of them would! But put it in front of them and they'll eat it up! Then later on, when you test and check, they *have* got something out of it. This is one of my sensitive areas. And I think this might help me solve that problem.

MAN: Is there the possibility of an additional step being added? Having seen a thing like this, they might want to make a greater inquiry into the newspapers — if you tell them to. But if they see a sort of dramatic presentation of the types of materials to be found in every newspaper — humorous and oherwise — they might finally be more inclined to do it.

HAUSER: This was the producer's hope.

MAN: I'd like to use this kind of stuff in a different way. I mean, in a philosophy and ethics course. It might seem like a totally irrelevant sort of gimmick to use; yet, it would go toward dealing quite effectively with making kids aware of the radically different ways in which people see the world — the kinds of *priorities* people establish in selecting what events are important in history. The gap between the *experience* of them and the actual happening. Just to have something like this, you are thrust into the middle of a discussion that you wouldn't expect to have happen in ordinary discussion.

MAN: This could also be seen as an "archaeologist's assemblage" or just an "assemblage." You know, archaeologists, when they work try to find things that "hang together." You know, buggy whips and certain kinds of wheels and certain kinds of clothes, and so on. You can get kids to get some idea of a cross-section of a certain period in time. It's possible to do this through time and then, infer all kinds of institutional developments.

MAN: I have just one technical point, I found the pace very slow, even though the material was interesting. I think it could have been a lot faster and perhaps would have forced interest, more.

WOMAN: When they rolled the pictures across, that was rather nice. It was like pages falling. I thought that section was very nice.

HAUSER: It's interesting — people respond to the most *basic* production techniques. That's one of the simplest things in the program and yet you hung on to it, you grasped at it! Something "alive!"

WOMAN: Well, it was very nice within the context of the newspaper.

MAN: Yeh. I think there is a possibility here of using juxtaposition of images. You could use a kind of flash-back or flash insert or whatever you call it. You could "pop-in" a contemporary event perhaps without comment. Say, a disaster shot . . . To suddenly introduce a flash of the TV coverage of this same event today would bring about an immediate identification. It might be a useful device for livening it up.

MAN: It would be easier to use part of this program than to use the whole thing. I focused on communications progress and then, I focus on disasters, and then I focused on fashion. It had about five parts. That would lead students in different directions.

PRODUCTION CHRONOLOGY

May 18	Conference with Crane Brinton, content consultant.
May 18	Pre-production conference.
July 6	Script conference with James MacAllen, production consultant.
July 7	Set and graphics conference with MacAllen.
July 18	Production conference.
August 14	
October 20	First public showing at EEN, ITV Convention, Hartford, Connecticut.
October 24, 26, 27	21 Inch Classroom sample showings in the Boston area schools over WGBH-TV (open circuit).
October 24	In-school showings at KCET, Los Angeles.
November 7	Presentation to producers, directors and ITV personnel at the NAEB Nationai Convention in Denver, Colorado.
November 20, 21	In-school showings at WTHS, Miaml.
December 2	ITV Humanities Luncheon screening for twenty-six teachers from the Boston area.
December 11	Presented in excerpt to The National Endowment for the Humanities, Washington, D.C.

4

program 4

THE SPADE AND THE CHISEL

Produced by Patricia Barnard

Mrs. Patricia Barnard has been on the Educational Staff of the Museum of Fine Arts, Boston for more than twenty years. In 1955, she inaugurated art television programs with WGBH in Boston. As TV Supervisor for the Museum, her responsibilities included:

- general supervisor of as many as 5 programs a week
- production of the nationally distributed *Invitation to Art* and *Museum Open House* series
- Script writing of many other programs

For 5 years, from 1946 to 1951, she wrote and presented a weekly series of radio talks and interviews, first with a Boston commercial station and later for WGBH-FM.

In 1960, she was the winner of a Mass Media Fellowship from the Fund for Adult Education. She is the author of a humorous art book, "The Contemporary Mouse," published in 1954 by Coward-McCann.

Pilot Program Credits

Producer	Patricia Barnard
Director	Richard Hauser
Associate Producer	Thalia Kennedy
Production Assistant	Sheila Smith
Research	Margaret L. Smith Rosalind Webster
Narrator	Richard Hauser
Lighting	Chas Norton
Audio	Bill Fairweather Wil Morton
Video	Aubrey Stewart
Video Recordist and Editor	Ray Kraus

Mycerinus Film:	
Music	William Hibbard,
Photography	Franco Romagnoli,
Editing	Don Molner,
Special Photography	John McMahon Karin Rosenthal John D. Schiff
Pavia Film	
Photography	Boyd Estes,
Lighting	Roy Brubaker,
Audio	Wil Morton,
Editing	Ron Blau,
Content Consultant	Gordon Bensley
Production Consultant	Kenneth Fawdry

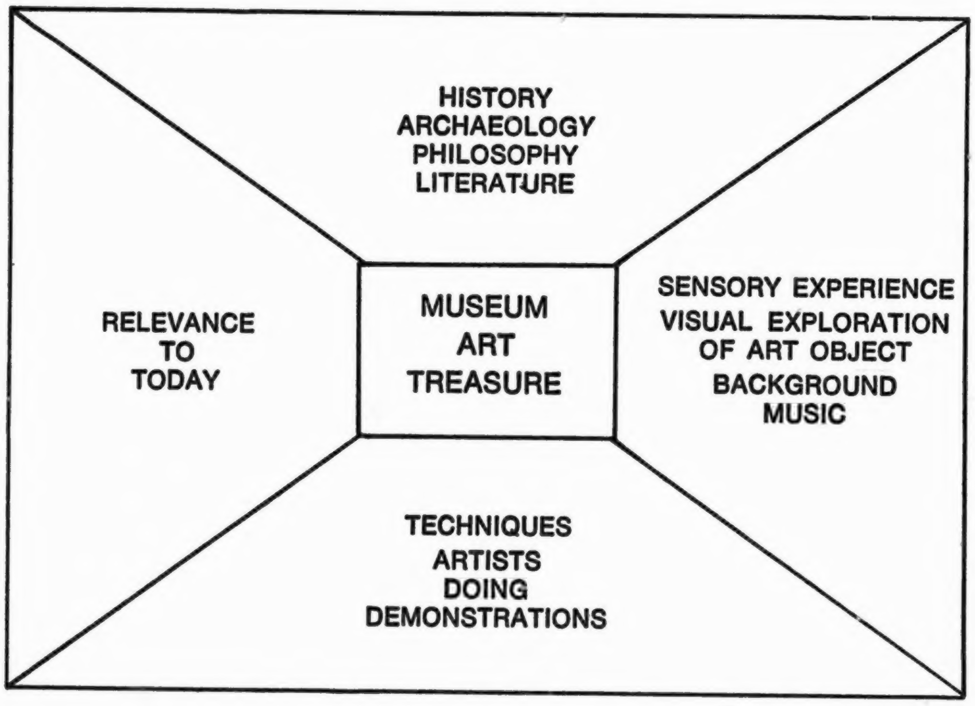
WHAT FASCINATES?
WHAT IS APPRECIATION?

AT WHAT POINT DOES FASCINATION BECOME APPRECIATION? HOW DO YOU GET FROM ONE TO THE OTHER?

Questions similar to these are in the mind of any teacher as he designs his first and perhaps last course in "art appreciation." He has no clear assurance that he can determine what really interests his students. When the "interest" must come from *visual* materials, the problem is compounded.

Mrs. Patricia Barnard, television supervisor and producer for Boston's Museum of Fine Arts, had spent long years exploring problems such as these.

In her proposal to the ITV Humanities Project, she devised a program which depended upon an interdisciplinary approach to the Humanities for variety and impact:


HISTORY
ARCHAEOLOGY
PHILOSOPHY
LITERATURE
RELEVANCE TO TODAY
MUSEUM ART TREASURE
SENSORY EXPERIENCE
VISUAL EXPLORATION OF ART OBJECT
BACKGROUND MUSIC
TECHNIQUES
ARTISTS DOING DEMONSTRATIONS

FOCUS AND RADIUS

The Many Worlds of Art

A series of fifteen half-hour programs for high school students featuring outstanding treasures from the Boston Museum of Fine Arts, relating them to history, archaeology, philosophy, and literature, and pointing out the relevance of the art and ideas of the past to the world of today.

The series is designed to give students an understanding of why and how, as well as who, what, where and when — to develop aesthetic and sensory perception and an awareness of the inter-relation of all aspects of the Humanities.

FORMAT: Segments radiating conceptually from the center of interest — the work of art — and held together, but not dominated by a host, or master-of-ceremonies. Content and production techniques for individual segments would vary from program to program, as would the number, order and length of the segments, according to what would best serve the theme under consideration.

FLEXIBILITY: is the keynote — flexibility in the segments; flexibility in the use of the master-of-ceremonies. Segment-subjects appropriate to individual programs would be selected from:

History, archaeology, philosophy, literature, and art history, including analysis of style — style of individual works, individual artists, specific periods.
Aesthetic and sensory experience: visual exploration of the work of art, perhaps enhanced by music or poetry.
Demonstrations of old-master techniques.
Contemporary artists showing their work, discussing their ideas and demonstrating their modern techniques. Relevance to today of some aspect of the program.

TALENT: The real "star" of each program is the Museum treasure around which it is built, and from which each segment radiates.
The primary role of the master-of-ceremonies is to provide continuity and to hold the show together. Sometimes he would merely introduce the program and bridge the segments; at other times, he might be featured in one or more segments as "authority," narrator, or interviewer.

Guests would be invited for one-shot appearances in individual segments, bringing their special knowledge and skill to the further illumination of the work of art under consideration.

PRODUCTION: This format provides an opportunity to use a wide variety of television techniques, film, animation, etc. Each segment should be produced separately, uncompromised by problems relating to other segments.

Segments dealing visually with works of art would be taped or filmed, at the Museum of Fine Arts. Segments devoted to history, technical demonstrations, etc. would be done at the television studios. Occasionally, a segment featuring an artist at work might be done in his studio on film.

Segments for several programs could be taped in a single production day at the Museum (objects would be isolated with no attempt to show gallery environment). Several non-museum segments could be taped at one session in the television studios . . .

TALENT AND MATERIAL FOR PILOT PROGRAM

Phillip Pavia, prominent New York abstract sculptor, has been contacted and will be available during July and August.
Dows Dunham, distinguished archaeologist, is associated with the Boston Museum of Fine Arts as Curator Emeritus of Egyptian Art.
PROGRAM HOST: auditions now being held.
FILM: The films dealing with sculptures in the Museum's collections and with scenes of Egyptian landscape are available. The film (approximately 10 minutes) showing the sculptor, Phillip Pavia, at work in his New York studio, will have to be shot (sound on film) in New York.

Egyptian Expedition photographs: available from Museum.
Copyright and clearance problems: none anticipated.
Films and music have been cleared for educational television.
Script for the Pilot Program will be written by the Producer.

PILOT PROGRAM:
PROGRAM *The Spade and the Chisel*
TIME *tape July-August, 1967*
ORIGIN *Museum of Fine Arts and TV studio*

PRODUCER *Patricia Barnard*
Museum of Fine Arts, Boston
ASSOCIATE PRODUCER *Thalia Kennedy*
Museum of Fine Arts, Boston

VIDEO	AUDIO
Film footage — close-up views of Pair Statue of Pharaoh Mycerinus and his Queen establishing this sculpture as the "star" of the program	Theme music (from Hindemith Morning Music)
super titles	music out
Program Host seated casually on stool holding large photograph showing Pair Statue as first uncovered at excavation site.	*Host:* Identify statue in opening film clip as famous "Slate Pair" excavated by Museum of Fine Arts-Harvard University Expedition at the Great Pyramids at Giza. Show photograph of Slate Pair in trench and explain that this was the exciting moment of discovery . . . Brief comment on the comparatively new science of archaeology and its contribution to knowledge . . . Introduce distinguished archaeologist Dows Dunham, Curator Emeritus of Boston Museum's Egyptian Department, who was a member of the Expedition. Note: Mr. Dunham not present during this introductory sequence.
close-up of photo	
Host	

SEGMENT I

VIDEO	AUDIO
*Brief film footage of Egyptian scenery	Hindemith music as bridge
Dissolve to slide projected on rear-view screen of aerial view of 3 Great Pyramids at Giza — hold as background for speaker.	
Reveal Dows Dunham seated beside low table on which is rack on which he places Expedition photographs as he talks	*Dunham:* Informal talk about the excitement and the discipline of archaeology . . . how it developed in late 19th century . . . Major finds by the joint Museum of Fine Arts-Harvard University 40-year Expedition to Egypt and the Sudan . . . Step by step procedures — choice of site, uncovering, protecting and recording of finds . . . End with discovery and assembling of fragments of colossal seated alabaster statue of Mycerinus . . . Make point that Old Kingdom royal portraits also fine works of art as well as of archaeological interest . . . Lead into film created to emphasize artistic quality of these works . . .
Close-ups of photographs: the site, excavation in progress, objects and fragments as found, etc.	
head of Mycerinus in sand	
scattered fragments of statue	
partially assembled statue	

**From Ray Garner film "The Ancient World, Egypt"*

SEGMENT II

VIDEO	AUDIO
Film sequence dealing with the Slate Pair and the Alabaster Mycerinus — from color motion-picture produced by the Museum of Fine Arts in its galleries. Creative camera-work explores the two statues from every angle, bringing out not only the more obvious qualities of pose and style, but also the subtleties of modeling, of texture — the dark slate compared with the translucent alabaster, etc.	*(sound track from the film)* Music composed by William Hibbard . . . Commentary dealing with the characteristic Egyptian style and the aesthetic qualities of the sculptures — also the practical function of such sculptures placed in tombs to provide an eternal habitation for the spirit of the Pharoah.

BRIDGE

Host	*Host:* Sculptors in ancient Egypt worked in "abstract" style for two reasons — simple, compact forms were easier to carve from the hard stone with elementary tools — and he wanted to eliminate ephemeral details and present the king in an ageless aspect . . . Artists of today have more sophisticated tools and their own philosophical reasons for preferring an abstract form of expression . . . Introduce distinguished New York sculptor, Phillip Pavia, one of few sculptors working today in direct stone carving . . .

SEGMENT III

VIDEO	AUDIO
Phillip Pavia at work on a sculpture in stone (This segment to be filmed in Mr. Pavia's New York studio)	*Pavia:* Explains techinque of carving in stone . . . shows tools, etc. . . . Why so few artists working directly in stone today . . . Why he returned to it after working in bronze, etc. . . . Why he works in abstract style . . . Discusses his own work, style, techniques, philosophy . . . compares it with Egyptian . . . etc. . . .

CLOSING

Host	*Host:* Brief summary of program . . . thanks to guests . . . Comment on the constant aspects of art through the centuries — the artist searching for the medium and the style best suited to express his ideas which, in turn, are a reflection of the age in which he lives. Thanks to archaeology we have this magnificent heritage from the past to draw upon for inspiration today . . .
Film of Slate Pair as at opening of program	Theme music
Super credits	
FADE TO BLACK	FADE MUSIC

It was, however, the very attempt to relate various disciplines to one work of art that most concerned the Denver Selection panel.
Participants were:
Paul Ringler, Cultural Resources Consultant, Oklahoma City Public Schools;

Gerald Willsea, TV Coordinator, Denver Public Schools;
L. Tracy Clement, Great Plains Regional ITV Library;
Neal M. Cross, Chairman, Department of English, Greeley, Colorado; and
Noel Jordan, Professor and Chairman of the Department of Mass Communications, University of Denver.

RINGLER: Number sixty is a good art program. I don't question that. She says it's history and philosophy — but it's really all art and art work, isn't it?

THOMAS: I got the impression that we were going to use an art object in order to go into history, to go into other aspects of art disciplines.

CROSS: That's what I liked about it. Here's something to look at and then you can go on from there to quite a lot of things.

HAUSER: This may not be innovative in that "it's been done before," and it's available on Saturday afternoons to the commercial public. But it may not be used in the schools. It may be, in fact, innovative there.

WILLSEA: I voted for this originally for discussion but with most strong reservations. It seems to me it is an art appreciation course, no matter what implications may be scattered through it . . .

THOMAS: It is, as I understand it, designed to be made more than that, in that it does have certain processes involved. For example, demonstrations of technique which I find is an area that appeals to me. I'm interested in seeing how art is accomplished by artists, and that's suggested here.

JORDAN: She's *doing* something, something is happening, with a sculptor who is working in stone, talking about *how* to do it and *why* he does it. And we move from these Egyptian things to this modern abstract sculptor using his particular technique. I do not think this is innovative, but I think it's one of the most workable of the ones we've seen.

WILLSEA: We have thrown in a few ifs — if this were true, if this were true, if this were true, and then we have said: "Let's hold on to this idea." I think that *if* this were planned properly, it need not necessarily exclusively be just an art show. You say that you will be able to bring in experts, and questioners, and that sort of thing, to help the person reshape, or do other things with the program . . .

CROSS: If that could be done, this thing could be made more interdisciplinary than it is. She says *she's going to talk about literature and various things and really, what we see has* nothing to do with literature. It could have, if she were questioned and perhaps led to see some connection, if something of the work were brought in. Music in the same way. Using specific things, as she has with her art works, she could have quite a good program.

THOMAS: Well, I can see, although I don't think she has specifically said it here, taking a piece of literature related to a statue, with an actor, and no comment, what was said at a given time in history, and relating these things very dramatically.

CROSS: And let the kids pull out the connection themselves. I mean, here's a Van Gogh picture; here's a poem. The poem isn't about "The Postman" at all; but in terms of technique . . . same thing. And with just enough of a hint so that the kids say, "My God, those things are alike! They're built the same way."

THOMAS: Well, that shows subtly, and yet very powerfully, a relationship within the Humanities, which I think is part of what we're trying to do. That's what I'm interested in.

CROSS: And certainly, on Egypt, you're going to get into Egyptian mythology and religion . . .

THOMAS: You know what we don't introduce into instructional programs? Conflict. There are so many ways to do this, if no more than finding somebody who hates these things, because I'm convinced that stimulation for a mass medium depends to a large extent upon people with different points of view on these subjects, other than just one person. That's where we get into trouble so often, with lectures. Whereas one man may have something very good to say, we are so conditioned to it now, as a process. What we are after is many points of view on a subject.

JORDAN: Either that, or contrast. Compare this with that. Take your impressionist, and compare it with the classic, on the same program. Anything like that. It is one form of creating attention in the individual, creating tension in the individual.

HAUSER: Hopefully this program will be strongly motivational for children, something that would encourage them to delve further into this art form or this period that is being developed.

JORDAN: As you go down the maturity level, you have to be constantly more aware and when you get down to the fifth-grade kids, you have to recognize the fact that they don't know a thing. As you move up the scale you can assume they know more and more. They don't know as much about Kandinsky and Pollack as perhaps their peers will or their older age group at the freshman, sophomore and junior college level.

THOMAS: And your point is that something must be done to reinforce and stimulate their interest in those names. I think you're quite right.

JORDAN: I would hate to be interpreted as meaning that high school kids are not mature, they are. They know a dickens of a lot of things; but you still have to recognize the things they couldn't know about. And boy, start reading Mallarmé to high school kids and you got to have something that's going to enable them to identify. You can't just have somebody *read* them Mallarmé poems!

CLEMENT: And then again, the ultimate use of these things must be borne in mind. This goes to Deer Trial, Colorado, possibly, in the same way that it goes to Boston. There are limited experience backgrounds, not only with individuals, but with whole communities. It makes a lot of difference in how you plan a series.

JORDAN: It is possible, I think, to find kinds of imagery, I think, that *all* levels can understand.

The search for "effective imagery" was on. Conferences began. Mrs. Barnard, Thalia Kennedy, associate producer; Rick Hauser, director; met with Gordon (Diz) Bensley, who was to become grade-level consultant to the producer, to discuss ways to make the program "come alive" for students. Hauser wrote the following letter in response to that meeting:

Mrs. Pat Barnard
Museum of Fine Arts

May 29, 1967

Dear Pat, Diz, Thalia:

Some random jottings, mostly in reaction to our meeting of last Wednesday.

1/ The idea of feet of various sorts, leading us to the statue of Mycerinus seems to me, as I said then, rather literal. It's the *first* kind of image that comes to our mind when we think of art-object incarcerated in museum: "Let's all troop in and go see . . ." (Or bop in, as the case may be . . .) If it does anything, it separates us from the art-object; it says that it never existed in its own surroundings; and, somehow, it never existed in its own surroundings; and, somehow, it says that we can now only appreciate it in the most distant "spectator" way.

2/ Granted, it gives you a transitional device, and could "speak" the language of kids, visually. But, I still wonder what it says about Mycerinus himself? The object itself is either lyric (if you respond to the textures of the stone, the harmony of each part of the statue with every other part), or spectacular (if you're responding to the massiveness, the scale, the pomposity, if you will). It seems to me that the transitional devices can be quite as modern as kids need, and still reflect either of these aspects. That means we either use the object itself somehow, or things Egyptian which are like him or part of his world.

3/ Now, if that's the tack, then you can either be serious about the approach, and really trade off the genuine drama of the object; or you can be slightly (patently, I mean) "camp" and use the widest variety of stereotyped gadgetry, which would indicate how usually we respond when people mention "Ancient Egypt". In this latter case, I'd think of all kinds of things: stills of Claudette Colbert, that ghastly chorus from *The Egyptian,* belly dancers (??), a jazzy little step achieved by editing of tomb-paintings (remember how effective the "war" sequence was in the NYU film?) In other words, we parody the usual reaction, chronicle it, and file it away so that the "real" people can occupy our attention.

4/ *If* the feet thing seems to be the right approach, and is indeed what we want to get across, then let's somehow intercut them with other things. Maybe the wall-paintings. Or maybe, we could find enough pix of foot-wear so that the transitions and open/close can *lead* us somewhere: not only to the feet of Mycerinus, but back in time. Make the sequence *do* something . . . be, above all, a part of the whole. I'm afraid that our wish to keep certain segments "uncontaminated" may lead to a really disjointed presentation. Somehow or other, those feet have got to say "Ancient Egypt" or "pharoah" or "sculptural technique" as surely as do Pavia and Dunham.

5/ The idea of music under the feet . . . I think Diz is thinking of something really swinging. If that's the case, it dictates the whole approach to everything else. (I mean, what happens to Hindemith??) "Footsteps" is less specific. Something could be done with different sounds of foot-falls. Or the whisper idea, coupled with a judicious electronic sound or two. Non-specific enough to intrigue, and rhythmic, syncopated, and a legitimate musical element, quite modern.

6/ Also, there are texts that, if they aren't specifically connected, certainly give us a feel for the endeavor. Witness:

> "For a moment, time as a factor in human life has lost its meaning. Three thousand, four thousand years may have gone by, and yet, as you note the sign of recent life around you—the half-filled bowl of mortar before the door, the blackened lamp, the farewell garland dropped upon the threshold, you feel it might have been yesterday. The very air you breathe, unchanged through the centuries, you share with those who laid the mummy to its rest. . . ."

Admittedly, that's a bit overblown, but it's real testimony from somebody who did what we're trying to do in this program. Howard Carter, *The Tomb of Tutankhamun.*

Or this, from Cottrell: ". . . the study of Ancient Egypt has no practical value. It will not earn foreign currency or make us stronger or wealthier. But it can give us profound aesthetic pleasure. It can feed our precious sense of wonder. Above all, it can help us to understand ourselves, by lighting up the ancient civilization of the Nile Valley from which so much of our western culture is derived. Perhaps, by showing us the long road along which we have traveled, it may even help us to find our way into the future."

The most staggering texts exist, which are, in history's terms, at least, contemporaneous: Ahknaten's stuff is great, even though a thousand years later than Mycerinus and group (if my fuzzy calculations are correct). Some of the hymns are enough concerned with general things to make them usable. I should think. Maybe the Pyramid Texts, which *are* contemporary with the Old Kingdom, have something. . . . Anyway, these texts offer us possibilities for transition or insert.

7/ General point to be made: if we're trying to "fire the kids' imaginations," then we should attempt to stick to one vocabulary, visually. That way, we have a total program, all things contribute to a final effect. This might seem to be a plea for literalism. Not at all: there are numerous suggestive devices that "say" Egypt — and are perfectly legitimate. We're interpretors, after all, and that gives us a rather free hand, which serves everybody's purposes.

Reactions??

Best,

Richard A. Hauser
Asst. Project Director
ITV Humanities Project

A week later, Bensley, Barnard and Kennedy met to discuss the specifics of visualization:

BENSLEY: One thing that really hooked me and really got me excited about your approach is that in the beginning you do the schematic of the whole concept . . . I don't know how its worded but the idea of students relating materials to their own lives is great. It's *direct connection.* This is so important, I find that with my work with the kids, that unless you can somehow relate what they're studying to their own "here and now," you've had it. They just aren't interested in flying along with you! When I met you about four or five years ago I was shooting masks; we were working on a series on so-called primitive art. We did a little thing on "non-primitive non-art" based on the idea that what we normally called primitive art is what the people who produce it won't consider art at all. It's functional stuff that they use in their every day lives. Secondly, these people really aren't that primitive. They're darned sophisticated! So, we did a rather straightforward business; here is a so-called primitive society. *Why* are they making *this?* Well, first of all, they're not "primitive" in a sense, because in this particular tribe there are different variations on the word "uncle." There's the "uncle-you-wouldn't-want-to-meet-on-Tuesdays" and the "uncle-you-have-lunch-with-at-the-drop-of-a-hat" and the "uncle-you-avoid-when-you-pass him-on-the-street" and so forth. At least sociologically, here is a very sophisticated culture . . . The sculpture they make is not made to be hung in museums. Masks are made to protect the wearer. They are not considered "art"; they are taken for granted as everyday objects. Now let's take present day culture: in this instance, we took shots of the kids at school. By some standards, these people would be considered "primitive." Some people may not understand their tribal ceremonies and what not, but nevertheless they, too, are sophisticated, in that they have many different versions of a particular word: the phrase. "I flunked the test," or whatever it is.

You're making a parallel. To contrast with "primitive" painting, we had signs from an Andover-Exeter football game. You know: "Squash the red!!!" and there is a big blue figure mashing down the "red." You see, it is exactly the same idea! To assure success in the hunt. The same thing with the sculpture: we have these Exeter figures hung in effigy. We put their masks on the dummies: baseball masks, fencing masks, hockey masks. These are not made to be hung in museums, either. They are made to protect the wearer.

See, it is a direct link. So that you wind up by saving, "Well, first of all, the area that we consider "art" is a pretty broad area, really. Sometimes we may not know that it is "art," when we are using it. It depends on how you look at it and evaluate it afterwards. These people, in a sense, are the same as we are today. So many of the past civilizations thought the same way, felt the same thing, experienced the same things. They are really not that far removed. We end up with a whole juxtaposition of present day objects which become magical creatures. . . .

Now the other thing that excites me, and maybe this is a McLuhan concept. Stan Frank wrote a little article in the latest *TV Guide* which attempted to interpret McLuhan to the mass. Frank's translation of the "Medium is the Massage" is that the form is as important, if not more so, than the content. The form, whatever it is, should be exciting; it should be direct involvement, unintellectual, sensory. It's this kind of contact that the kids go for. Then they realize that quantity is not the answer, but quality. You, as a "teacher" must look for quality in form. The more they get into it, the more they find and admire the form. This is the way it is with *their athletics: first, they get into the game. Then, they get* terribly excited about the game through contact and physical involvement. Then, they come to know the rules. And, finally, they want to know the form. But they're not interested in the form until they have had the contact first.

KENNEDY: In other words, we first let them experience a thing.

BENSLEY: Well, all I'm saying is, kids have a great capacity to appreciate form for the sake of form.

BARNARD: The order of the segments is not final and irrevocably fixed. The program had, I thought, a certain logic as I developed it for this pilot program. We showed the object first. Then, we had the host show how it was found and went immediately into the archaeology thing before the film segment on the sculpture. Then, we have Phillip Pavia working on sculpture. It seemed more logical first to show the actual sculpture and to discuss it as abstraction. Then have the sculpture immediately. It still seems to me the logical way of doing it. Yet you were just saying something about letting them experience *first.* I had thought of the possibility of using the film segment first and giving them the experience of it and then talking about how the object was found. But that separates the sculpture from the contemporary sculptor working and that bothers me.

BENSLEY: You see, what I'm trying to work for is this: if they can identify with the Egyptians themselves, *as people,* who are not that different from them, if they can see the thought and the forces that make this thing look the way it did, then you've got a very direct approach that usually works . . . Ten years ago, when I was doing this course, it was a totally different operation. You had to spend the first half of the year selling these kids on this stuff. Then, you went ahead, trying to make some progress. Today, you don't have to sell them at all. I think the kids who go through school now are very art oriented. They are very visually oriented. You don't have to apologize for this or that. They believe in it as part of our total culture. Even the football player will accept it. It's not a "sissy" thing at all. It used to be this way about ten years ago, but there has been a tremendous change in the last ten years. My goal right now is to try to keep up with the kids.

KENNEDY: I think it is a race for all of us over 19!

BENSLEY: The tempo of the thing can be so much faster than I ever thought. It can really move — and they'll keep up with it!

KENNEDY: Someone was mentioning this — kids like things repeated and very fast now. Do you think that we should keep this in mind in these shows? There might even be some point in throwing something at them fairly repetitively but quickly and then perhaps moving, a third of the way in, into the show or really concentrating it at that relatively late point.

BENSLEY: This has certainly proved true for the slide tape technique. Hit 'em hard and fast. Then comes the message . . . What they want is something where they have to supply themselves — what you might call a "normal" sequence is something that they tend to get bored with.

KENNEDY: This again I think fits into the idea of translating your whole framework from reading and narrative sorts of things to —

BENSLEY: This is why I think you can jump all over in time. You can make analogies and comparisons. In other words, when you're talking about conventions, you can jump from comic strips to Romanesque to Egyptian to almost any style.

BARNARD: I'm just wondering at this point whether what we might need here is a fourth segment, possibly something very short. The segment of film on Mycerinus is quite short. I'm just wondering whether it could be either preceded or followed by another very short sequence which did the kind of thing you are doing. I think this might liven up the program considerably. But we are agreed that the "mood" created by the sculpture must be preserved . . . Now as far as the archaeology sequence with Mr. Dunham is concerned — he has a certain wonderful charm. But he must be himself. It's absolutely impossible to give him lines to say. I can just tell him what I want in a general way: Why has he devoted his life to archaeology? How were these things discovered? I also think history has a place here. Also, we should get the feeling that archaeology's not only exciting but has a very definite discipline.

BENSLEY: Take *The Creative Person* series, for instance. As a technique it works. There's no script. They ad lib — at least, it comes out that way. The thing is terribly relaxed and natural. What communicates is the personality of the person. Kids have bought these things one hundred per cent. One of the most provocative. really disquieting shows was the show on Andy Warhol. He's a rebel character. The fact that he's a rebel appeals to the kids. The fact that he's really fighting communication or, at least, this type of communication, appeals to them. And yet, he communicates.

KENNEDY: There again is what makes TV too. You don't *say,* "This is it." You let them discover it!

BENSLEY: Now the other way to do it is through the medium itself, in a more impersonal way. By using the devices of the medium in an exciting fashion.

BARNARD: Well, this is where I thought this fourth segment might come in. This is something that might use the visuals, photographs which would relate ancient Egyptian sculpture to present day things that perhaps weren't "art" at all.

BENSLEY: This is your greatest chance of making this stuff alive and real and valid in their own lives today.

KENNEDY: . . . I was having a great debate with a friend recently who is involved in audio-visual instruction and he was saying that you should particularly have *humor* in your presentation. Children really respond to it.

BENSLEY: That's right. Now, we've had a terrible time with groups of high school teachers. We'll work on something and it's absolutely great. But they'll say "How can we ever do this in school?"

KENNEDY: Is this really true or is this a built-in defense mechanism?

BENSLEY: I don't know if it's true or not. I'm so protected in that wretched ivy up there, that I don't know. I can't believe it's true . . . I mean, I'd just be so shattered if it were true!

KENNEDY: My reaction is that in the pilot, we should go ahead and throw all the humor in.

BARNARD: I agree with you completely on that. In this segment we are talking about, we can introduce an element of humor. To give variety.

KENNEDY: But there again, tempo is the key word. You can do this through pacing. Not incongruous. Make the two things heighten each other.

BARNARD: One thing about the whole series — it is to be done in segments. I feel that this is important to the success of it. One segment wouldn't suffer from production problems of any other segment . . . But, on the other hand, this approach does create problems. How do we create the over-all unity that the program should have? When you put them all together, they have got to flow into one another.

BENSLEY: Your approach is to first film the segment, and then, the host section?

KENNEDY: I think it really has to be done that way.

BARNARD: I think so, yes. Because we'll have to see how short we can make the segments without destroying the sense of them. We'll know then how much time we've got left for the host, for his introductions and bridges.

KENNEDY: The bridges and the first section are "squeezable" or "expandable" parts.

BENSLEY: There's one thing, I think, that the kids also buy. That's the tempo or rhythm. Syncopation is a very important thing . . . it's the basis of their music. You can change the tempo, introduce different rhythms. This kind of variety is something that not only helps them listen longer, but they actually appreciate it.

KENNEDY: Now, the narrative doesn't necessarily have to jibe with what is being seen. That's a form of syncopation, too.

BENSLEY: Yes, it is.

KENNEDY: And therefore, they'll buy it. To us, it would jar.

BENSLEY: They'll also buy several things going on at once. . . . They become channel selectors; they pick out what we're focusing on, what they are interested in. But they will accept a great deal of extra noise, much more than we adults will.

BARNARD: Now what happens, Diz, when this is used in the classroom with the teacher? We are talking about things the kids will accept, rather than the adults. Now, suppose the teacher finds this impossible to accept?

BENSLEY: Well, I think the role of the teacher is not to give any answers, but to get the questions to come from the students.

Conversations continued. By mid-June, Mrs. Barnard saw her program in this way:

Mr. Richard A. Hauser
Assistant Project Director
ITV Humanities Project
WGBH-TV

June 12, 1967

Dear Rick,

A few notes on the evolution of my thinking re *The Spade and the Chisel:*
1/ The program is designed for classroom viewing, that is, for a captive audience. It does not have to compete for attention. I think there is a very real danger that an obsession with special effects will distract students from the true content. We must remember that the viewers will be kids studying ancient history, or art history, not audiovisual techniques.

2/ The Mycerinus sculptures are the raison d'être of the program. I still feel strongly that the program must include an uninterrupted segment devoted to really looking at the actual objects, and that this segment must be in reasonable balance (in length, that is) with other segments. In timing the Egyptian sculpture film the other day. I came up with possible sequences ranging from a minimum of 2'35" to a maximum of 5'22". I don't think that even the latter should place undue strain on the attention span of high school students in a classroom situation!

3/ I think the three basic segments — Dunham, Mycerinus sculpture, Pavia — should be presented in a rather straight-forward style. The camera is there to bring these people (flesh and blood or stone) as directly and effectively as possible to the viewer. Of course, there will be intercutting of visuals in the Dunham and Pavia sequences.

4/ I want the introduction and the bridges to be as lively, and as imaginatively treated as possible — as long as they don't get out of key with the main segments.

5/ I agree that the image of people trooping into a museum would be a tired old idea, but Diz' suggestion of just feet (attached to legs, presumably) could be an amusing and useful device. *No*, we can't have the feet lead us back in time because if they did we couldn't have the kids' voices asking "How did they get it?" It's a 20th century voice asking that question. But *yes*, I do think we should have varying pairs of feet stop every now and then, as if arrested by something interesting, and intercut a photo of some other objects they are presumably passing on their way to the Mycerinus sculpture.

6/ I think some of the kinds of things you had in mind in paragraph 3 of your letter of May 29 might be used in the bridge section between the excerpt from the *Portraits for Eternity* film and the Pavia film. This is the newly-introduced segment in which we deal with the conventions that influence artists — ancient Egyptian or 20th century. This could range quite widely and be witty as well as informative. There would have to be some narration — what the Egyptian sculptor was setting out to do, and how and why, has to be dealt with. If we take it out of the film narration, it has to go in here, and there will be other points relative to the ancient and modern worlds that will have to be made verbally as well as visually. But I hope we can achieve all this with widely spaced brief comments scattered through a jazzily edited photo sequence. The sequence would end with examples of sculpture by several different modern artists, including Pavia, to lead into the Pavia sequence and enable us to introduce him without the appearance of a host.

7/ At the moment, it seems to me that we will have to eliminate the host. The opening feet sequence leading up to the unseen kid's voice asking "How did they get it?" leads into Dunham VO photo of Mycerinus head in sand saying "We dug it up." It's too late to introduce a host after the Dunham sequence. The only problem we have is the VO for the bridge segment discussed in the preceding paragraph. The solution is probably to write a script for Dunham to read for that section since his will be by then a familiar voice. I'm open to suggestions on this.

8/ The sequence as I see it at the moment goes: 1) Feet with kids' VO to "How did they get it?"; 2) Dunham VO photo, Mycerinus head in sand, "We dug it up," and Dunham on camera intercut with excavation photos for archaeology sequence; 3) Excerpt from *Portraits for Eternity* film with either just background music, or music plus a few effective quotations; 4) Bridge segment dealing with conventions affecting Egyptian and modern art, thought, etc., etc.; 5) Pavia film with some intercutting of photos of Egyptian sculpture; 6) closing photo montage giving reprise of all segments of program — super credits.

A later letter detailed further changes in format:

June 21, 1967

WGBH-TV
Dear Rick,

Another bulletin to bring you up to date on my thinking on "The Spade and the Chisel." You are so right, of course, that we should make this opening feet *do* something to lead us specifically into the program subject. In my last memo I pointed out that we couldn't have the live feet go back in time literally, that is, in the sense of changing the period of their footwear, because it is essential that the live feet remain clearly twentieth century. The obvious solution has finally occurred to me, and that is that we intercut the stills of the live feet with shots of feet of sculptures in the Museum, beginning with obviously contemporary works and going, foot by foot, back through Renaissance, Medieval and Greek to Egyptian. I think we can vary the pace of these shots, some of them leisurely, as if the live feet were actually pausing to look at them, others whirling by. And the live feet should be shot in many different poses — looking, standing, dangling as in a sitting position, and stretching out in exhaustion on a bench.

I think we can help tie the program together by relating this opening section to the bridge section between the "Portraits for Eternity" film examining the Egyptian sculpture in our galleries and the film showing the sculptor Phillip Pavia in his New York studio. We can do this by reversing the order of sculptures shown, that is, beginning this time with the most ancient works and coming up through the centuries to the contemporary. This time we will use the full sculpture, not just feet. No *live* feet this time. We will end with a number of examples of abstract works including several by Phillip Pavia, possibly intercut with some still shots of him at work; and ending with one of his exhibition catalogues with his name printed thereon. This will lead us into the film done in his studio and identify him clearly. As a further guide to the changing periods as we come up from the ancient world to the present, we might intercut and/or superimpose representations of events or characteristic things of daily life, for example a procession suggesting the Crusades related to a medieval sculpture, scenes of World War I, the depression, the hydrogen bomb, etc., relate to their appropriate periods.

Here endeth the bulletin of June 21. Best Wishes.

Sincerely yours,
Patricia Barnard
Television Supervisor

Production consultant Kenneth Fawdry, head of school broadcasting for the BBC, reacted to all of the production preliminaries in this way:

Mr. Richard A. Hauser,
Assistant Project Director,
ITV Humanities Project,
WGBH-TV,

Dear Richard Hauser, 26th June, 1967

Here are some comments on Mrs. Barnard's programme. Don't worry if neither of you find them helpful — in spite of the excellent documentation, I was very conscious that I probably often wasn't seeing something that was in her mind and would work very well. If I have further thoughts, I'll send them within a week, but probably I'll have to leave it at this.

Yours sincerely,

(Kenneth Fawdry)
Head of School Broadcasting, Television

ENCLOSURES WITH MR. FAWDRY'S LETTER

General Comments

1/ Partly to achieve variety and partly in quest of the "interdisciplinary" approach, the producer has cast her net very wide — possibly too wide, I think, for a single half-hour programme.

I missed in her excellent documentation a precise statement of what this particular programme would try to do, but I think it's all of these:

(1) to encourage local museum visiting;
(2) to illustrate the methods of archaeology and its significance in re-creating the past;
(3) to set a particular archaeological find in its historico-cultural context;
(4) to examine this find in terms of function, technique, and aesthetic values;
(5) to watch a contemporary artist in the same medium at work;

(6) to set his work in the context of our times;
(7) to compare his concept of the artist's function, and his techniques, with those of the ancient world.

That's a lot!

I would have preferred, therefore, a programme which cut out the contemporary artist (the archaeologist's story and the examination of Mycerinus and related Egyptian work can be knit together quite well); or one which cut out the archaeologist and concentrated on looking at the ancient and the modern works, plus related or comparable products from each period, and examined why the differences in approach and techniques are so profound. (In the latter case I'd have been inclined to begin with Pavia at work, coming back to him for his main contribution later, but that's a digression!).

2/ However, all three segments certainly have attractive potiential. The producer's determination to give generous time for a really good look at the Mycerinus statues is admirable. I assume that Dunham and Pavia are attractive personalities — Dunham good as a storyteller, Pavia articulate in analyzing what influences him and what he's trying to do (a British sculptor, most often, wouldn't be!).

3/ You know more about the American 17-year-old student than I do: his counter-part here would react adversely to anything savouring of gimmickry. Without being solemn or pompous, a programme of this kind must not suppose its material needs dressing up. I applaud the producer's sentiments here.

4/ I don't think she should try too hard to make the programme "interdisciplinary," even though this was the original idea behind the project. Although centered on art appreciation it cannot fail to have historical, sociological and philosophical undertones: no need, I think, to pull in literature by the scruff of the neck!

Problems

1/ Mainly these concern the bridging sequences and the related question of the host. In view of the programme's wide range I do think it is very difficult to dispense with the host. Dunham doesn't seem the right person to take us from Mycerinus to Pavia. I certainly wouldn't set so much store by the "feet" as to let this influence the decision about the host. The feet may be useful in setting the idea of coming on the Mycerinus in its museum context, but that seems to be the limit of the purpose they can serve.

The host question is also bound up, surely, with the format of the series as a whole. I think one needs to feel a continuous guiding hand, bridging programme with programme as well as the sections within each programme — and I'd like to see him here and there (ideally, filmed also with Pavia at the start of that sequence, but I appreciate this is beginning to strain the budget).

2/ The other main problem resolves, I think, round Pavia. I don't know his work, but if "Cannon Ball" (which I take it also represents a man and a woman) is typical he's much more difficult for the layman to appreciate than the Mycerinus. The latter is quite naturalistic by comparison, and the conventional treatment of the eyes which gives the figures, for us, a dreamy, other-worldly look, adds to its appeal. Pavia needs the more "explanation," and I'd think some visual indications of the kind of influences which have gone to form his style may need to be cut into this filmed sequence.

What will he be working on in the studio, I wonder? "Cannon Ball" may look (to me) pretty remote, but its theme at least seems to match that of the Mycerinus pair. It presumably is in Boston, however: the current work may I suppose be remoter still. Can "Cannon Ball" be brought into the story? And will we see any progression in the thing Pavia is working on (i.e. can he be filmed at intervals over a period?). I image probably no, but that there'll be other useful things in the studio — finished and half-finished works — that can be drawn on also for illustration.

Suggestions

1/ I'm very tentative here. I don't for instance know whether, if the museum-visiting introduction is kept to, what is shown there before Mycerinus is reached can make a really purposeful introduction to it or no. If it can only be rather a hotch-potch, I'd recommend a short pyramid sequence from your film clip in preference. *Because* they're so hackneyed, the pyramids at once evoke "Ancient Egypt" and suggest age and size. A short photomontage of major monumental relics could follow, ending with the Rameses colossus (same scale, but transition to portraiture), then to the Mycerinus alabaster (still same scale, but dug up in bits, leading naturally to field archaeology and introduction of Dunham). I'd keep your opening music.

2/ I would hope that Dunham and his illustrations, as well as telling of the processes of discovery and identification, could say something about Egyptian religious beliefs and their concept of kingship — otherwise there's some danger of overloading the commentary in the Mycerinus film section.

3/ How do we get from Mycerinus to Pavia? I'm not sure what the producer has in mind for dealing visually with "the conventions that influence artists, Ancient Egyptian or Twentieth Century" — I don't think it's easy! There could be quite an interesting line (but relevant?) on "official" monumental portraiture from Ancient Egypt, perhaps via Imperial Rome and medieval religious sculpture, to debased modern equivalents in Stalin colossi and even placards of Nasser; then a great BUT would be needed to bring us to the theme of the private motives of most worthwhile contemporary sculptors.

4/ Or we could point to the sensitivity, within its formalism, of the slate pair (tilt of Mycerinus's head) as a lead towards the much more humanistic Akhenaten period; and perhaps leap from there to something like Henry Moore's "King and Queen", and then have a montage leading us towards great abstraction (? Picasso, Lynn Chadwick, Barbara Hepworth might perhaps figure in this), ending with blocks of stone apparently barely tampered with as in "Cannon Ball".

5/ It's really impossible to say sensible things here without having an idea of what Pavia is likely to want to say about himself! He may, for instance, be quite certain ancient Egyptian art has had a profound and direct influence on his work, and have fascinating things to say about this. Or if his titles are all as suggestive as "Cannon Ball", he may have some amusing things to say about the relationship between the sexes. The public and the private faces of this are, maybe, reflected in Mycerinus and consort (royal, tender, arm in arm) and the "Cannon Ball" pair, who go bang-bang and knock each other's edges off — but then billiard balls also kiss, which the Egyptian couple don't look like doing. You might have some fun with this.

Which all goes to show that it may be quite difficult to keep Mycerinus as the hero: he can't speak for himself, Pavia can. Perhaps we'll need the host, if only to put the balance right at the end.

As production time drew near, Mr. Fawdry commented on the main concerns he was to bring with him to production conferences in the final production week.

5th July 1967

Dear Mr. Hauser,

It now looks to me as if you have probably got two substantial personalities on your hands and that they, in their own right, are really the nub of the programme. Moreover Pavia's bound to steal the main thunder as he comes second, there's more of him, and his association with his visuals is more dramatic. If Mycerinus is to remain in any way the "hero" of the programme, he's got to be brought back with some force at the end, hasn't he, and of course the "Sunset" scene would give the best lead back because it's there that Pavia comments on Egyptian sculpture. But I see there are other reasons in favour of keeping the Sunset scene earlier in the Pavia sequence.

We can't hear the voice of the Mycerinus sculptor talking in the way Pavia talks about his work, but possibly the commentary on "Portraits for Eternity" could be written in not too objective and generalised a way, but as reflecting the sculptor's approach to his task: "he would have had as his tools . . .; he would have been commissioned to . . .; he would have been influenced by . . ."; etc. Perhaps, too, it would be better to concentrate on the alabaster alone, as this clearly has much more affinity with Pavia's concern for the interplay of light with stone than the slate pair has. It also ties up more directly with Dunham's contribution. . . .

Perhaps you think I'm over-obsessed by the business of trying to build the parts of the programme into a unity? Nevertheless it still seems to me the basic problem.

and from a letter dated 18th July

There are two problems, still, perhaps: 1. whether in relation to an average seventeen year-old, the programme at times leaves the ground somewhat too much, becoming too lofty and reverential (I think this risk has to be taken, though the commentary needs watching here and there);

2. what happens at the end? Still for discussion, perhaps? The "hero" has I think now become neither Mycerinus nor Pavia, but sculpture as an art? Difficult!

I look forward to seeing you.

Yours sincerely,

Kenneth Fawdry

The elements which finally went into the program are detailed in the director's production memo to the crew:

MEMORANDUM

TO: Crew of *The Spade and The Chisel*
FR: RAH
DATE: July 24
RE: Production of same

Thursday, July 27, we tape the studio segments of the first production of five ITV Humanities Projects shows. This particular show, produced by Pat Barnard of the MFA, is an attempt to interrelate the disciplines of: art, history and archeology with attention to modern sculpture as derived from classic techniques of sculpting/stonecarving.

The show is composed of the following segments (those with an * by them are to be done on Thursday):

* OPEN: a montage sequence, composed of still photographs, rapidly intercut. These photos are of two types:
- (a) children's feet walking through MFA, and
- (b) feet of sculpture, which move, by style, back in time until we arrive at:

* TITLE: Mycerinus sculpture, the monumental Egyptian statue, who/which is the "star" of the program. All segments of the program are related to this statue, and "mean" something in relation to it. This "title" bit, which ends the foot sequence, is only a transition made up of:
- still of Mycerinus
- super-card of title
- VTR clip of blowing sand
- visual of broken head of statue in sand

and opens the following segment:

* DUNHAM: Dows Dunham, Curator Emeritus of the Egyptian collection of the MFA, talks, with visuals, about his discoveries, and the place of Mycerinus in history, archeology and religion. This segment is shot in four parts, one of which consists entirely of visuals (the "discovery" of Hetep Heres' tomb, which involves, among other things, a pin-spot panning over the surface of a photograph of the tomb-debris).
The fourth segment leads directly into:

MYCERINUS FILM: A 2:30 film segment, with music background, featuring the sculpture itself, attempts to evoke mood and "presence" of piece. Ends with the beginning of:

* BRIDGE: Some 80 visuals to be fitted into a five-minute bridge. This section takes Egyptian sculpture and classical sculpture known to high school students, and discusses them from the point of view of:
- (a) light
- (b) space
- (c) sculptural "form".

It also introduces the work of Phillip Pavia, who is featured in the next segment.

The bridge leads us to:

PAVIA FILM: About a month ago, a crew went to the sculptor's New York studio and filmed this segment. It features the work and the techniques the sculptor uses. He's about the only monumental sculptor in marble around these days.
Film goes directly to:

* CLOSING CREDITS: which "recap" what the students have seen in the preceding sections of the program. These sections, only a few seconds long each, correspond to:
  a) archaeology
  b) modern sculptor and
  c) art object (Mycerinus).

These three segments are composed of, respectively:
  a) 4 stills under crawl credits
  b) 10 stills under crawl credits
  c) 3 stills under crawl credits.

The first segment is separated from the second by a VT clip of Dows Dunham, with super: "featuring Dows Dunham."

The second segment is separated from the third by a film clip of Pavia working, with supered credit: "featuring Phillip Pavia."

The show closes with a long ZOOM IN/TILT DOWN on the Mycerinus statue, with supered credit: "and featuring Mycerinus, King of Egypt."

Presumably, the children either dissolve into tears at this point, or applaud wildly.

We're doing the show with three/cameras, (one zoom/ CU adaptor), three visual changers, and two assistants from the MFA to help keep the large number of visuals straight. The show is done in many segments, most of which are separated only by a period of black, tape rolling, to allow us to regroup for next sequence. In some cases, changes will be so fast that I will call, over fold-back, only the number of the visual to indicate that the camera having that visual is on the air, the one following should be ready, and the one preceding should already be changing his visual. This is particularly true for the opening, which depends for its effect on extremely fast cuts, some of which will be done by this method. some by random, rapid cutting by switcher. The "fold-back/ count" method should be able to approximate 2 cuts every second-and-a-half — although I'd like to get it faster. A semi-animation technique, from studio. Interesting experiment, which means organization and concentration on all our parts.

The day begins on Thursday with almost one-hour of discussion of the day's shooting. Prior to that, you will have detailed shot-sheets and further memos. We've four hours after the initial discussion to tape all of the materials which are starred above. A tight, tight schedule, which MUST come out on time. Concentration is. then, the key-note.

The "featured" sections of Mrs. Barnard's final program include these remarks:

Child's voice: Man! how did they get it?

Dows Dunham: "We dug it up . . . It lay only a few inches under the surface of the sand. A walking stick or a lady's parasol might have revealed its presence at any time, but fortunately for us it waited for us undisturbed through the centuries.

The alabaster statue of the pharoah Mycerinus was one of many treasures from the Old Kingdom, about 2600 B.C., discovered by the expedition to Egypt carried on by the Boston Museum of Fine Arts and Harvard University for forty years.

I'm Dows Dunham, Curator Emeritus of the Boston Art Museum's Egyptian Department, and I spent many years in Egypt with the Expedition digging up the past.

You know, archaeology is the only science in which you have no second chance. If you make a mistake mixing chemicals, you can repeat the experiment — if you haven't blown yourself up. If you make a mistake dissecting a frog, you can get another frog. But when you take apart an ancient burial chamber you destroy your evidence — so an archaeologist must have infinite patience, as well as knowledge and experience.

Our alabaster statue originally stood in this funerary temple.

It was an image to be worshipped, since to the ancient Egyptian, the king was also a god.

On earth, he was the personification of the living Horus, the great god of the universe, and after death he became one with the sun-god.

The statue also provided a permanent home for the soul, or *Ka,* of the departed in case his body should be destroyed. Priests made regular offerings before it of food and drink to assure the king of sustenance in the world beyond the grave.

The tomb itself was stocked with everything needed for daily life — actual objects, or models, of activities depicted in wall reliefs. We owe our knowledge of the civilization of ancient Egypt to this conviction of the similarity of this life and the next.

The vast wealth of the Fourth Dynasty Egyptian rulers, gathered from trade, mining, and agriculture was poured into their tombs. Unfortunately, this made them irresistible to thieves. The burial chamber under the pyramid of Mycerinus was plundered centuries ago, but we found the tomb of his grandmother — (or perhaps she was his great grandmother . . . we're still not sure of these relationships) intact, and its rich furnishings give us an idea of the luxury surrounding the all-powerful rulers of this period.

In a dark burial chamber undisturbed for nearly 5000 years, our lights picked out an alabaster sarcophagus, and resting on its lid, a pile of gold tubes — and on the floor, in a jumbled mass of pottery, alabaster vases and copper utensils, shimmered sheets of gold, and bars of gold that looked like structural elements of furniture. The wood of the furniture had decayed to powder, leaving the gold scattered in confusion. It took us years to reconstruct it.

This is the queen's carrying chair . . . (explains how used) . . .

We found two other chairs — this one almost completely encased in solid gold and handsomely decorated in a papyrus design. Notice how wide the seat is — that was so the queen could sit with her feet tucked under her.

There was a golden bed . . . and we found that those gold-encased poles piled on top of the sarcophagus fitted together to make this portable, collapsible canopy, complete with hooks for curtains. So the queen could take her bedroom with her wherever she travelled, and it could be assembled just as easily as you might pitch your tent for camping.

You know, this period in Egyptian history, more than 2600 years before Christ, was the high-water mark of the earliest national government in the history of the world. The civilization of Mesopotamia — Ur, Babylon and Ninevah — were based on great *cities*. Egypt developed the first centralized government of a whole *country*. The conception of a *nation* as we think of it today was developed for the first time by the Egyptians of the pyramid age, more than 4500 years before our time.

Alabaster was in demand for making small offering dishes — and rulers in later dynasties had no compunction about destroying the Ka residences of their predecessors. Our great alabaster statue was shattered, and those fragments not taken for re-use were scattered about the pyramid temple.

Our excavations uncovered the knees in a corridor . . . other fragments in a drain hole . . . the head, as you remember, in the sand outside the walls of the temple. . . .

Here the fragments of many statues have been gathered together in the expedition camp at Giza. You can identify some of the larger pieces as the chest of Mycerinus . . . and the knees . . .

Putting Mycerinus together again was like assembling a giant jigsaw puzzle of which a number of pieces had been lost . . . The gaps had to be filled in with plaster. But even so, it is the best preserved *colossal* statue of the Old Kingdom, and one of the great masterpieces in the history of sculpture — 2000 years before the Greeks."

The bridge section which follows is based on the relationships of various sculptures to the Mycerinus statue:

"Two things make a piece of sculpture — something tangible, like stone — and light . . . Sculpture doesn't exist without light.

Change the light and the sculpture changes. The very substance of the stone — marble, granite, alabaster — affects the forms and surfaces it takes under the sculptor's hand. The light interacts with the stone according to its original nature, shaped and textured by the sculptor. The sculptor, Phillip Pavia, who works in New York today, likes marble because it retains the light —
We look at all sculpture as the "art of the hole and the lump," as Rodin put it; the Egyptians didn't see this figure of Mycerinus in this way, or even primarily as sculpture — but as evocation and symbol.

> To us, who see Mycerinus removed from his historical context, this is first of all a work of art, with similarities to works from our own time. Even if we don't know who this figure represents, we know immediately he's important — he has tremendous dignity and strength — he is intended to be eternal. This is not completely realistic art, or even near it; the sculptor has abstracted and simplified, giving the figure a blocky feeling, streamlining to essentials — the feeling for the weight and density of the stone — qualities of much sculpture of this century.
>
> In the work of a sculptor today, with the art of thousands of years as part of his cultural heritage, resemblances to other objects of art may be intentional, unconscious, or even coincidental. Whatever ideas Phillip Pavia has assimilated from other times and forms of art, his sculpture is very much his own."

Phillip Pavia, filmed in his New York studio, comments on sculpture in general as well as on his own work:

> "The art of stone-carving hasn't changed in all these years . . . You still have to use the hammer and chisel and my father was a stone-carver and he used a hammer and chisel and all the stone-carvers before him. For instance, this is a bull chisel which is one of the heaviest — the chisel's most primitive and I'd like to carve some stone with it . . . This is the first stages of carving . . . These are some of the refinements of the bull chisel. This is a pointer and it's shaped just the way it means — *point* . . . (Demonstrate use of pointer . . . demonstrate and explain tooth chisel . . . demonstrate and explain use of flat chisel . . . rubbing stone . . . pumice . . .) final stage uses the pumice which is a volcanic ash that brings out the quality of light in the marble. This is the main feature of marble. Marble holds light — contains light like an oil painting does.
>
> When I first had the idea of a pediment — a Greek pediment — I liked the sense of the peak in the pediment and also I liked the feeling of the way a pediment looks over and beyond the spectator. Now when I came to that feeling I automatically started to think of a sunset — that 'over-and-beyond' feeling — I thought I should pile my stones around me to convey this feeling. I had them in series — I had it symmetrical at first and then later I put them in collonade form, and that was too obvious. Suddenly I struck the idea of water, of its flowing and cascading away from me and this side cascading slowly away from me, and this side sort of abruptly with a surf feeling to it. I think that by piling these around me, I was able to express the feeling of a sunset. It is a poetic idea and I don't think many a sculptor can do it — except by just an abstraction of stones and using yourself as a pivot and building these around, I was able to do it. I've always admired the Egyptians, how they made those huge monoliths, and I'm sure they used to sit on it and be on it, sit on it, under it, over it . . . But I tried to do it with marble, with marble slabs, and light and air and colored marbles . . . and I'm going to refine it more and more . . . I'm a sculptor but yet I have feeling about my colors such as a painter has. I think it helps me express my feeling deeper, not only pictorially but poetically, too. I have my colors and I have my whites and I have different feelings about them. I set my blocks so that I let the air in between move freely about the blocks, over it, under it. They move and they bring with it a sense of life. But this air which we call negative space today is more of a sculptor's language. The Egyptians were the ones who made us very conscious of it. They accentuated negative space by making it so geometric and almost tactile.
>
> I'm an abstractionist. I'm not thinking of generalities, idealism, I'm thinking of the language — I'm more involved with Impressionism whch was more of a language. I'm just a plan Impressionist with stone, and I like marble because the light sticks to it, like an oil painting. I like different colors and textures of marble. A painter has 33 pigments — I have 33 marbles . . . Because of abstraction I'm able to make a sunset, and sunrise, without making some postal card picture carved in marble of it. I could make "New England Autumn" which was never expressed by sculptors before, or "Moonwatching" . . . I want the feel of light around my sculpture — the air around my sculpture — the air and light around my sculpture. That wonderful geometric shape of air that I learned from the Egyptians . . ."

An interesting aspect of the producer's original concept for The Spade and The Chisel was that the ITV presentation should be only a part of a larger instructional program. The associate producer, Thalia Kennedy, submitted these suggestions for student activity:

SUGGESTED ACTIVITIES

ARCHAEOLOGY & HISTORY:

How old is your town and how much has been discovered about its earliest days — especially the time before the white men came? What are your sources of knowledge about pre-colonial, colonial, and post-colonial times: written records? legends? objects handed down through families? objects actually uncovered in an archaeological "dig"? How are all the sources of information checked for accuracy and how is all the available authentic data pieced together to make a correct and cohesive account of your town?

Take any familiar common object you find in your pocket or on your desk: a nickel, for example. If you dug this up 4500 years from now, what could you tell about the people who used it just from studying the object itself? How many ways could you analyze it? Select a sculpture of a well-known person in a public place — a park, or city hall. If you unearthed the sculpture 4500 years from now, what could you tell about the person represented, the artist, and the civilization from which it came — just by analyzing it alone?

Conduct an actual "dig" at any local site that dates back a number of years (the older, the better) — an old fort or an Indian mound, which could be excavated with the permission of the town authorities — or a dump pile (some go back several centuries and have Indian and colonial material) — or an excavation for a building.

For techniques of excavating, recording, and analyzing finds, see the *Archaeology* heading in the SUGGESTED REFERENCES.

ART:

In your art classes or at home, using the simplest materials — small blocks of soft wood, lava stone, plasticene, soft brick, plaster of Paris, or even soap — try these projects:

> sculptures that interact with the space around them from every angle. Try various kinds of interaction with space.
>
> a simple sculpture of one of the most important people in your world — perhaps a political or religious figure. How would you pose him? How would you give him dignity and importance and the feeling that he, through the sculpture, is eternal?

Look at the statues in your town, on street corners, in parks, and public buildings: What have the sculptors been trying to convey? Are they aiming at simply an accurate likeness — and if so, what constitutes an accurate likeness? If they are attempting something more, how do you know that? What means have they used to express qualities about that person, or about the role he played? Have they succeeded in expressing what they intended to express, and if so, how?

In considering these questions, it will help to consider what the sculpture is made of, its size, the pose of the figure, how it is dressed, where it is placed, and how the sculptor has simplified, exaggerated, or altered the "natural" appearance of the subject for expressive purposes.

Experiment in lighting any sculpture or interesting three-dimensional objects in your classroom or home; how do various kinds of lighting interact differently with differing forms and textures?

Miss Kennedy carried her idea further, and proposed that the ITV program be "plugged" in local papers:

PROMO PHOTOS & CAPTIONS — in daily succession in local papers, right before the airing. (with each one: *"TUNE IN ON CHANNEL ——, AT ——— ON ————— AND FIND OUT!")*

Pavia working — *"WHAT TURNS HIM ON?"*

Dunham in Office, or with some archaeological implement — *"WHAT DID HE DIG?"*

Hetep-Heres' carrying chair — *"HOW TO TAKE A TRIP"*

Mycerinus, ¾ or head — on — *"HOW DOES HE KEEP HIS COOL?"*
"How does he keep his cool?"

On the fifth and final day, run all four photos and captions, & *"FOR THE ANSWERS, TUNE IN"* — etc.

Mrs. Barnard's final report to the ITV Humanities Project reiterated her initial concerns and measured the degree to which they had been successfully dealt with in her pilot program:

From: Patricia Barnard
Museum of Fine Arts, Boston
Sept. 15, 1967

Report on ITV Humanities Project — *The Spade and the Chisel,*
pilot program for television series *Focus and Radius: the Many Worlds of Art.*

Using as its focus of interest a masterpiece of Old Kingdom Egyptian sculpture representing the pharaoh Mycerinus, this pilot program aimed to give students some sense of the social structure of Egypt some 2600 years before Christ; to give them an understanding of the religious beliefs which motivated the creation and the style of royal tomb sculptures; to explain the archaeological processes involved in excavation of ancient sites; to encourage aesthetic appreciation of both ancient and modern sculpture.

As originally conceived, the half-hour program was to be divided into three main "acts": *Act I* would present Dows Dunham, Curator Emeritus of the Museum's Egyptian Department, a distinguished archaeologist who took part in the Museum's excavations. Using expedition photographs, Mr. Dunham would tell the story of the discovery of the Mycerinus statue and discuss the wealth, power, religious beliefs, etc. of the Egyptian rulers of the IVth Dynasty. *Act 2,* designed for aesthetic experience, would be a leisurely film exploration of the alabaster statue of Mycerinus with background music. *Act 3* would take the students, by film, into the New York studio of sculptor Phillip Pavia, who carves directly in stone, facing the same problems and using much the same techniques as his Egyptian counterpart of nearly 5000 years ago, but expressing himself in a style of today.

Basic to this format was a host who would not only introduce and summarize the program, but would also appear between the segments to relate them to each other. This seemed to me, as the producer, to be vital to the unity of the program. Now that the pilot is on tape for better or worse, I still think so, but the attempt to provide this unity by bridging segments with visuals has been a worthwhile experiment.

The most appealing aspects to me of the ITV Project were the opportunity to experiment and the opportunity to confer with consultants of broad and varied experience. Assigned to *The Spade and the Chisel* were Kenneth Fawdry, Head of School Broadcasting for the BBC, as production consultant, and Gordon Bensley, a teacher at Phillips Academy, Andover, as grade-level consultant. Two meetings with Mr. Bensley were held at a relatively early stage, but unavoidably, and unfortunately, Mr. Fawdry could not participate until later.

Mr. Bensley described the general outline of the projected program to the boys in his class in audio-visual techniques and reported the following reactions:

1/ They were unanimous in their resistance to the idea of a teacher up there on the screen "talking at them."

2/ They wanted constant variety — not only rapid cuts from one visual to another, but also more and shorter segments. They felt that 30 seconds was enough time for an aesthetic experience of the featured Egyptian sculpture, but were willing to consider a full minute if it were divided into two sequences separated by something else!

3/ They made a specific suggestion for the opening of the program: a sequence of still photos of the feet of youngsters entering the Museum and walking through the galleries — handled very rapidly and humorously.

Much of this had to be discounted on the grounds that the boys in this class were preoccupied with techniques rather than subject-matter, that they seemed to be thinking in terms of a program competing for viewers, rather than one designed for a captive classroom audience, and they were a privileged segment rather than a cross-section of that audience. Nevertheless, as high school students they did represent the ultimate consumer of our product.

We decided to develop the feet idea as an attention-getting device for the opening, and to add one more segment to the program — a short lively sequence of visuals in some way linking ancient and modern sculpture. To make room for this, we cut the film-with-music section down to two and a half minutes (but not to 30 seconds!).

Both Richard Hauser, who directed the program and I felt that the teen-age feet at the opening must lead the viewer into the theme of the program, not merely into the Museum. This problem was solved by intercutting shots of the feet of *sculptures* of human figures in the galleries with the shots of the live feet of a group of high school students brought in and posed for the purpose. The sculptured feet led backward in time from the 20th century to ancient Greece and Egypt. The audio was an unintelligible babble of voices with an occasional clearly-heard comment on a piece of sculpture. The final confrontation between live legs and sculpture legs brought the kids face-to-face, or rather feet-to-feet, with the "star" of the program, the monumental statue of King Mycerinus. The camera then tilted up the full height of the figure as one of the boys was heard to exclaim, "Man! how did they get that!" We then dissolved from the head of the statue in the gallery to a photo of it, lying shattered in the desert sands at the moment of its discovery, and heard Mr. Dunham's voice saying, "Why, we dug it up." The camera then revealed Mr. Dunham who launched into his part of the show.

I've gone into this much detail because once Mr. Dunham had been introduced in this way, the program was too well advanced to bring in a host, and so using this opening device forced alteration of the structure of the program as a whole. As an attention-getting device it worked, but hind-sight suggests that it wasn't worth the time and expense involved (Karin Rosenthal took hundreds of still photos for it) and that the problems presented by the change of format were never really successfully solved.

One of the most acute of these problems was the transition from the film-with-music exploring the Mycerinus statue to the segment presenting the contemporary sculptor, Pavia, at work in his studio. A host was needed at this point to compare and contrast the environmental forces brought to bear on the ancient sculptor and his 20th-century counterpart, and to build a bridge from one era to the other — from the Egyptian working creatively within the restrictions of priest-controlled formulas of style to the free-wheeling self-expression of the modern artist.

We elected to use for this bridge the segment of varied visuals which we had agreed to add in response to the Andover boys' estimate of their own attention span. After considerable brain-storming we decided that this sequence should demonstrate such universals in creating or looking at sculpture as the nature of the material itself — marble, granite, etc.; the interaction of light with this tangible substance; space — the space surrounding the object and the spaces or voids within it; abstraction of form, from the simplified Egyptian royal portraits designed to present only the eternal aspects of the god-king to Pavia's completely abstract ideas in stone.

Thalia Kennedy, Associate Producer of the program, wrote this sequence and the sculpture photographs she selected for it ranged from Stonehenge to the 1960's. Under Richard Hauser's direction, the camera work was beautiful, with images flowing in and out of the screen and dissolving into and through one another. All three of us now feel, however, that visually this segment might have fulfilled its teaching function more effectively in a crisper, less mood-inducing style that would have focussed attention on the points being made in the narration. We are particularly anxious to get the reactions of teachers and students to this segment. Do the points get across, or does the class dream through it as though it were a continuation of the immediately preceding film with music? And does it work as a substitute for the host in carrying the viewers forward into the Pavia segment?

If time had permitted, this bridge might have been redone with more pace and less poetry, but *time* was our enemy in this project, especially the shortage of thinking time in the formative stages, and of consultation time with the distinguished advisors brought in by the Project. My rejoicing at the assignment of BBC's Kenneth Fawdry as production consultant for *The Spade and the Chisel* was slightly dimmed upon learning that he couldn't come to Boston from London until a few days before the program had to be put on tape. Preliminary scripts were sent to him and he responded generously with long, detailed, carefully thought-out and tactful letters, but a quotation from one of these letters makes its own comment:

> *"The information about the Pavia sequence, and Mrs. Barnard's rough shooting script are most interesting. They make nonsense of some of the things I said before — which underlines the difficulty of saying anything constructive at a distance. . ."*

This experience was frustrating because it was soon evident that Mr. Fawdry's reactions — and his misgivings — paralleled mine almost exactly. There seemed a possibility of a real meeting of minds out of which might have come a superior program had the demands of the production schedule not already forced us into irreversible decisions such as commitments to talent and shooting of film.

If I were redoing this program with the benefit of hindsight, I think I would:

Restore the host to introduce, summarize and unify the program.

Give more time to Mr. Dunham's archaeology sequence. He has a wealth of fascinating material and can present it engagingly. Have the host with him to ask key questions and so relieve him of anxiety.

Combine the segment on Pavia with the preceding bridge sequence on sculpture in general, and use voice-over narration by the host to place Pavia's work in the stream of art history.

The experience with the ITV Humanities Project has been most valuable. Much has been learned. The brief association with Kenneth Fawdry has provided much to think about and digest for future reference. The exchange of ideas with Gordon Bensley was stimulating. And above all, Miss Kennedy and I want to express our gratitude to Richard Thomas and Richard Hauser, the Director and Assistant Director of the Project, for their unfailing patience and helpfulness.

Patricia Barnard
Television Supervisor
Museum of Fine Arts, Boston

The following are comments of the twenty-six teachers invited to the evaluation screening:

MAN: May I just register disapproval of the music? Here I have been talking about the importance of music as a background and here is something completely anachronistic — a twelve tone piece! It should have been a lyre or something more in keeping with Egypt.

HAUSER: He composed the music with the Mycerinus sculpture in mind. He thought it was evocative of — whatever.

MAN: I thought it was great.

MAN: I thought it was one of the best parts of the show!

WOMAN: I think part of the point was to show the analogy between the ancient and the modern . . . evocatively modern music. I was glad there was some music.

MAN: If the music calls attention to itself as this surely did, it suggests the worst of all possible worlds where one art form is not allowed to stand there and be itself. It had to have some help from another art form simply to exist. The art of photographing sculpture is a very difficult one. This was not very good, but it was made even *less* effective than it would have been otherwise, because of the music.

WOMAN: Having shown it to a great number of students the thing they like best was the music and the photography. They thought the music was abstract. It was on their level; it wasn't something that they had to be taught to appreciate; say, an ancient instrument, which I do think takes time to learn to appreciate. They thought that the photography was the one thing that brought something into the classroom that the teacher couldn't have told them. The only thing that distressed them was that when Joanne and I took them to the Museum to see the statue itself, they were shocked by the *size* of the statue. Dows Dunham had said it was a "colossal figure" and they never showed the statue in reference to its actual size. It isn't colossal. But they did enjoy seeing just little things like the strings that attach the beard, and even the snake on top of his head. These are things that you can't really see when you go in to see the statue yourself. I took you above the statue. Perhaps the techniques weren't as good as they could have been but, at least, it was an *attempt* to bring something new into the classroom.

MAN: As far as the music goes — and I want to go on record as saying that I am not against contemporary music — I think it was a very brilliant piece of music in itself — but I think it had no place in the film.

WOMAN: I think this illustrates a very good point, though. The voice that did the narration was far more effective than when the dear archaeologist was talking.

WOMAN: Someone who is expert in his field is not always the best one to do the presentation.

HAUSER: The people at the Museum of Fine Arts have always made a point of using the actual authority if they possibly could.

MAN: Why did you use him? Why didn't you use the same technique that you used at the introduction and at the ending? The use of the still shots? Why did you mix in Hetep-Heres? Why did archaeology drop dead after 2½ minutes? I was very interested in how the disciplines were combined — or not combined. . . You split yourself down the middle — to the detraction of both halves. Then the sculptor — I wonder why — I realize that you were using this new, rather spontaneous approach of photography and the individual, but it lost me. I think you have enough material here for two separate units.

HAUSER: It has been suggested that we split the program into two different shows, two single-concept films.

WOMAN: One could have been all archaeology. You got us off on the wrong track, though. I thought that the program was going to be just that.

WOMAN: We were a little misled at the beginning.

MAN: You could still retain Mycerinus as your core subject and have a series of 3 or 4 programs. You might end up with a sculptor. In other words, you could spread the show over 5 or 6 weeks.

WOMAN: There is a discrepancy in the technique. I see the introduction as a professional use of materials and medium. Now this introduction, I thought, was extremely effective. A little bit overdone — too many feet — but really expertly done. That didn't seem to be done by the same designer as the rest of the program.

HAUSER: What you are looking for is a *generalization* of this kind of technique, an "immediate interest" that goes through the entire thing.

MAN: I feel a little ashamed to present archaelogy to high school students. I felt it was naïve and superficial.

HAUSER: In this program, or archaeology in itself?

MAN: Both. There was a misleading and rather silly analogy between a chemical/anatomical exploration and archaeology. I know he meant, "You can mess up a frog and you can get another one. And you can't get another Great Pyramid after you have messed it up." Alright, but that isn't what we are trying to tell the kids. We are not going to make them diggers. What is important is the historical context. And it is not just a matter of finding great treasures, either.

HAUSER: You might look at the suggested activities. This is a study guide, done by the associate producer.

MAN: I did read the study guide. I found it to be a tremendously exciting source of activity. If they could get that from the show itself, the excitement of discovery — just the discovery of the objects themselves — this feeling is so often in the writings of archaeologists. This man's presentation . . . there, were photos of it, sure, but . . . An activity here points to it, but it didn't seem to come out in the show. Now, that is just the archaeology section I am talking about. And it was separate. I would have loved a complete show on archaeology.

MAN: They mentioned things they found in there — they showed the sled and the chair, but they didn't show all the good things that are in the cases nearby. All the minutiae that would just be incredible.

WOMAN: Twice, he mentions the beautiful things that are in the tombs. He repeats that phrase, twice. And then we sit there and watch him! But while he was talking, the camera continues down to the floor. The kids were very interested in watching that — in seeing the small things they do find.

MAN: Suppose you began with sculpture and light and not start with the archaeology? Use your materials wherever they are properly illustrative, but talk about light and sculpture and how the different materials, do different kinds of things and let that be your format. I felt it was very unstructured. There were things that came up there that I would never have thought about. "Why marble, instead of something else?"

MAN: Well, I think she was trying to bring out the historical significance of the materials used.

MAN: I'm a great believer in historical significance being brought up.

WOMAN: Then go back and maybe do it in three programs.

MAN: If he had said "marble and paint" once more, I would have thrown a shoe at the set! He made the point the first time around. It was getting rather redundant. It needs editing.

MAN: I think there was something nice about the sculptor. He would have appeal for the kids.

MAN: Certain kinds of kids think of artists as strange weirdos, far out. He was a very earthy man, who was interested in manipulating the materials. I think the kids might be turned on by that.

WOMAN: The kids broke into laughter when they heard his accent.

WOMAN: But that was *good!*

WOMAN: They didn't like it, though.

WOMAN: But I tell you, the *humanness* of this guy, the fact that he did *not* speak with a perfect diction, he hesitated and all, which to *my* audience and it is not *your* audience — would have been a relevant touch. Immediately, they might have said, "This is our kind of guy." They would not have recognized him as a "Great Artist."
I would have liked the camera more on the hammer and the chisel as he talked about it . . . He felt it with his hands . . . But please! I *agree* with you that he was repetitive. But my *kids* are repetitive, too!

MAN: I agree with you, but let's have more creative action!

MAN: Most of the kids are conditioned by commercial television to see slick productions. I don't mind un-conditioning them a little bit to see some earthiness. I agree with the lady here; let him repeat himself a little bit; edit it, of course. But I liked him.

MAN: You know what is pretty interesting is this: as grown-ups, we all object to the archaeologist who sits there and talks. That turns us off. That's boring. But think about what *you* do most of your life in class!

WOMAN: But that is the point! We don't want the TV to be doing the same thing!

MAN: Twelve minutes is about tops for their attention span.

WOMAN: You need a commercial! Apropos of that, in my lower curriculum class, that is exactly what they said, "It is too long. It should have had a commercial" — Honest to goodness!

MAN: The section on the sculpture, what do you think that kind of thing would be for?

MAN: Oh, it's great! It just needs some editing. It needs the fat trimmed out of it.

HAUSER: I think there are so many points the producer wanted to make in that section. It was really meant to carry a great deal of weight.

MAN: I've seen it happen — you get too much to present and you fail!

MAN: May I refute this argument about a commercial after 12 minutes? Look at any of the Bell Telephone productions in the last year and a half. They don't have a commercial until after the show is over. I show Bernstein's things in the classroom. Last Friday night I had my appreciation class watch it, and the next day, we had a test on it — they take notes on it. And there are no commercials!

MAN: But you *are* giving them a test!

MAN: Yes, well, how am I supposed to know if they get anything out of it? . . .

PRODUCTION CHRONOLOGY

May 18	Conference with Gordon Bensley, content consultant.
July 25	Conference with Kenneth Fawdry, production consultant.
July 27	Production.
July 28	Editing.
October 20	First public showing at EEN, ITV Convention, Hartford, Connecticut.
October 24	In-school showings at KCET, Los Angeles.
November 7	Presentation to producers, directors and ITV personnel at the NAEB National Convention in Denver, Colorado.
October 31 - November 9	21 Inch Classroom sample showings in the Boston area schools over WGBH-TV (open circuit).
November 20, 21	In-school showings at WTHS, Miami (large classrooms).
December 2	ITV Humanities Luncheon screening for twenty-six teachers from the Boston area.
December 11	Presented in excerpt to The National Endowment for the Humanities, Washington, D.C.

5

B

program 5

MAN'S ABILITY TO SEARCH AND REASON

Produced by Martin Fass

Martin Fass majored in communications at the University of Southern California where he trained in motion pictures and television. During his school years he was employed by KRMA-TV, Denver, and worked on productions at the University of Southern California's closed circuit station.

He spent three years at the University of Illinois, where he was writer and director of film and television teacher-training materials. He was also writer-director for instructional films in economics and biology for an elementary education research project.

From 1965 to the present he has been at Xerox Corporation where he is responsible for creating and testing instructional materials, and exploring new ideas in instructional materials design.

Pilot Program Credits

Producer	**Martin Fass**
Director	**Douglas Smith**
Television Teacher	**Margot Fass**
Set Design	**Francis Mahard, Jr.**
Graphics	**Lew Fifield**
Production Assistants	**Lois Johnson and Miriam Gerber**
Audio	**Wil Morton**
Video	**Aubrey Stewart**
Video Recordists	**Ray Kraus and Steve Rogers**
Content Consultant	**Mary Lanigan**
Production Consultant	**Norris Houghton**

Some weeks prior to the April 10 deadline for submission of program proposals to the ITV Humanities Project, Martin Fass telephoned the Project office:

FASS: Would the selection committee rule out a program idea, if the technical apparatus which made the idea "work" were not yet in existence?

HAUSER: I should think not. Certainly, the way people use television in the schools is rudimentary enough at the moment! What we're looking for is a more imaginative use of the medium, particularly as it proves adaptable to specialized educational needs. So, I'd say, submit your proposal!

Fass did, and the Chicago panel selected it as the most exciting of the proposals it had to consider.

On the surface, the idea is simple. He wanted to make a television program with one picture and four audio tracks synchronized to the picture. Each track was to be simultaneously available to any student in one classroom. Such a presentation could present a class with four points of view on one subject, and afford them an opportunity to select which of four treatments of the material most appealed to them.

It soon became apparent to the production staff that the production of the Fass idea presented myriad problems and questions. In effect, four separate half-hour programs had to be devised — and that was only the beginning.

There were content questions — Fass proposed using sections of the NET version of *Enemy of the People* as the basis for generating a classroom study and discussion. Could a play be analyzed effectively in this fashion?

There were technical problems: How could such a program be recorded? How should it be telecast? How could the idea best be demonstrated in view of the lack of existing technology to transmit a television four audio-track presentation?
There were budget considerations: Could the staff find some way to demonstrate Fass's ideas within the $5000 production budget?

The production of Fass's idea followed this general outline:
1/ A "master" video tape of the ITV program was put together, using excerpts from NET's *An Enemy of the People,* titles, and pictures. Audio-track 1 was recorded.
2/ Audio-tracks 2, 3, and 4 were recorded synchronously with the audio and video on track one.
3/ The resulting four audio-track program was presented to 19 high-school students in a "classroom" simulated in the WGBH studio.
4/ The final "pilot" presentation is a classroom observation of the students viewing the four audio-track ITV presentation, and afterward discussing what they have seen and heard.

Many different recording techniques were investigated before the final version was decided upon. All but the last were rejected either because of budget or technical problems:
— 16 mm. sync-sprocket recorder equipped with special 4-track playback and record heads
— 4 video tape-recorders playing back synchronously
— 4 track 16mm. film "mixer"
— 4 track wireless FM transmission systems
— 5 track audio/video tape recorder
— 2 video-tape machines, playing back synchronously, each machine using both standard broadcast audio track and tape "cue" track as audio sources.

The simulated classroom was equipped with desks and chairs for 19 students and the teacher. Twenty headsets were connected to a special patch panel, which in turn fed the four audio tracks to a selection switch in front of each student.

Obviously, the simulated process does not answer the question of how to transmit a four-track program over open-circuit. But the process can at least be observed from the ITV pilot, and the Project staff hopes that the demonstration will excite enough reaction to develop further research in the use of four-track programming.

Fass' idea was submitted to the Chicago Selection Panel. Here is an excerpted version of that initial proposal:

A GENERAL DESCRIPTION

1/ OBJECTIVES OF PROGRAM SERIES

To create greater flexibility of use of ITV
To utilize more fully the potential of medium
To maximize student participation and activity in the teaching-learning process
To enable students to have first-hand experience with the subject matter and draw their own conclusions about real-life problems
To gear instruction more closely to individual interests and learning needs

2/ DESCRIPTION OF PROGRAM SERIES

a. Style and content of series

1/ There are twenty programs in four groups of five programs each. The pilot program is from the fourth category:

The ability to search and reason
Accomplishments
Failures
Searching and reasoning as ends in themselves

2/ Each program deals with a specific person, event or literary subject, with sequences from plays and motion pictures, readings, dramatizations and other relevant material. Programs include:

Ibsen — Enemy of the People
Fantasy of Atlantis
John Quincy Adams
Bay of Pigs
Death of Socrates
French Revolution
Albert Schweitzer
Sartre — Genet: Criminal and Saint
Yalta Conference
Sacco and Vanzetti
Edward R. Murrow — Report on McCarthy

3/ A teacher's guide accompanies each program

4/ Programs vary in length, from ten to thirty minutes, determined by the material to be covered in the basic presentation

5/ Each program opens with a specific subproblem for student analysis and inquiry

6/ Each program has four complete soundtracks; the first is augmented by instructional narrative, while the others have commentary inserted at appropriate places, each from the point of view of one of the following areas (selected according to specific program in the series)

language, linguistics, literature, history, jurisprudence, philosophy, archaeology, the Arts, social sciences

7/ Each student has an option of watching the unaltered dramatization, or of seeing the program augmented with selected comments about aspects to look for.

3/ MAJOR PROBLEMS OF THE SERIES

1/ Why has man's ability to search and reason been applied and expressed the way it has been?

2/ Why do some conditions enhance this ability, and others limit and frustrate it?

B. OUTLINE OF PILOT

1/ IBSEN — ENEMY OF THE PEOPLE

- a. Focus problem: Why is science and objectivity threatening to some people?
  - 1. Scene for focus: Climax of Act Four, as the crowd prevents Dr. Stockmann from speaking

2/ NARRATOR DESCRIBES OVERALL PLOT AND TRACK CHOICES AVAILABLE

3/ BASIC DRAMATIZATION AND TRACK ONE

- a. Scenes from the play, joined with summary of intervening action
  - 1. Letter arrives confirming his conclusions, and Dr. Stockmann reveals his knowledge to his family and the newspapermen
  - 2. The Mayor threatens Dr. Stockmann, ordering him to suppress the findings
  - 3. The newspapermen reverse their attitudes and refuse to help
  - 4. The conclusion of the play, and Dr. Stockmann's realization of his strength

4/ TRACK TWO

- a. Remarks and questions from the literary point of view, about the construction of the play, design of particular scenes, symbolism, and Ibsen's other writing

5/ TRACK THREE

- a. Commentary and questions from philosophical point of view, concerning Dr. Stockmann's attitudes, and the moral and ethical choices available to him

6/ TRACK FOUR

- a. In terms of the social sciences, comments and questions about political and economic implications, and the possible consequences of a similar event happening today

C. SOURCES FOR PRODUCTION

1/ Consultation with experts on Ibsen's plays, and on the related areas in the Humanities, before and during production

2/ Script for all four sound tracks and teacher's guide would be written by the producer, and live talent selected at the point where program is taped

3/ If possible, scenes from National Educational Television's recent production of *Enemy of the People* could be used.

F. ADDENDUM

1/ The program series is based on the following educational methods and philosophies, all of which have been shown to be effective in the teaching-learning process

- a. Inquiry training — students develop their abilities to form strategies and investigate problems
- b. Programmed instruction — teaching objectives are clearly defined, and materials sequenced to facilitate meeting them
- c. Learner Controlled instruction — students learn in terms of their individual needs
- d. First hand experience and quality materials — through carefully prepared instructional television

When the Chicago Selection Panel met, the Fass proposal was one of a dozen or so other submissions. They responded to Fass's idea, but foresaw problems in *"making it work:"*

PRESENT:
Edwin Cohen, *Director, NCSCT, Bloomington, Indiana*
Presley Holmes, *Head, Department of Radio and Television, Ohio University*
Lee Dreyfus, *Associate Director of TV, University of Wisconsin*
Karen Kuehner, *Director of Development Center for the Gifted, Evanston Township High School, Evanston, Illinois*
Robert Piersein, *ITV Coordinator, New Trier Township Instructional Television*
Richard Thomas, *Director, ITV Humanities Project*
Richard Hauser, *Assistant Director, ITV Humanities Project*

KUEHNER: What I really don't understand is this: Here we have this scene, this basic dramatization from *An Enemy of the People,* and we have these four scenes "joined with a summary of the intervening action." This is track one. This we would presumably present to everyone because this is your *sine qua non.* We start with that. When you play track two, which has remarks from the literary, would you have a child listening to the first part again, so you would hear two things at once?

COHEN: My understanding is that it would give the teacher flexibility, that if the primary concern was in the style, then you would only use track two because that's what you are teaching today. On the other hand, if you were teaching the moral or ethical aspect, then you would use another track. Probably, the same youngster would not see the same material and listen to the same track but once. This gives flexibility to the listener.

PIERSEIN: A way of doing this would be: if one of the characters makes a remark, you might want, immediately after the remark, to interpolate commentary by an expert about that remark.

KUEHNER: You're going to have a written summary of the play in this instance, so that when he listens to track two, three, and four, he's got some point of departure. Otherwise, he has to know that first track so well . . .

HOLMES: We're into utilization now. It seems to me that everyone would have to see track one first. You must have common experience. Then, you can go back.

KUEHNER: But is one experience enough for them to be able to talk sensibly on the second, third, and fourth levels?

COHEN: To me this is one of the unresolved complexities of this thing. I don't think it's realistic to show a bit of a play in one session and then to show, let's say, newsreel footage of the Bay of Pigs and to have as your teaching objective "style," because I don't think that there was any great literary merit in the Bay of Pigs. On the other hand, if you're after analysis of human behavior and human motivation, I think that this makes for a good series and gives it some unity. If a teacher elects to go with what characteristically is the point of view of all of track one, or with what is characteristically the content of approach three — it might be political science or it might be ethics — there you have your thread for utilization. I think the weakness of the proposal is that these tracks haven't been thought out. They should reflect a point of view about an organizing principle in teaching. What we have is a variety of confrontations, among comments on behavior and the like. Now this can all be used to teach the same or several themes. This to me is the real strength of the proposal. You confront the youngster with a play, you confront him with some real footage or you reconstruct for him some aspects of the French Revolution in dramatic recreation, in photo-animation, or what have you, and somehow you are saying something, I think, that is real important. It doesn't make any difference how it happened. Wherever you have people, whenever you have them, and whatever the circumstances are, you're going to see some things happening. There is a sameness, really, about this diversity, because you're looking at human behavior. This, I think, is so much different from using the same dialogue. Does all intellectual inquiry of merit take place with a glass of wine in one hand and a spotless linen and good intellectual conferees with you in a townhouse in Boston? I submit; "no." Important things happen and are talked about, and you can think about them in all these forms, in all these manners of occurrence, in every time and place.

THOMAS: This has the possibility of being an interesting experiment in a new way to use the medium. I'm not so sure about the content approach, however.

DREYFUS: I'm wondering if this is more "Television" than "Humanities," in that sense . . .

COHEN: The element which you have to reinforce in the actual planning for production of this is not perhaps so much in production, as it is in instruction. . . .

THOMAS: In other words, this gentleman needs help in curriculum planning.

KUEHNER: He does.

PIERSEIN: Well, wait a minute. On page 2, he says that *each* program has four complete sound tracks. Well, I suppose he doesn't necessarily mean that he is going to stress *only* the literary point of view.

KUEHNER: No, it might be philosophy, for instance.

COHEN: This thing is bankrupt in educational objectives!

KUEHNER: In a sense one wonders how—

THOMAS: I think only because of the way you interpret the use of this instrument would I accept what you just said. I see something else there. This proposal, as he submitted it, implies more to me than just wanting to use simultaneously within one classroom four approaches to the same subject. Now, let's talk about that for a minute, because if that's what he is saying, that's quite different from the way you, Ed, see this technique being utilized.

COHEN: Well, now, the simultaneous use of each track is to accommodate the individual ability and interests of the students. But at the very least, everybody can use at least one.

THOMAS: In other words, there is an extra dimension of use of material possible here, dependent upon what each school system *wants* to do or *can* do.

PIERSEIN: We've used two-track audio. We've had some debates. We have, on one track, the actual debate itself and on the second track, we have our debate instructor's comments on it. It's very nice. For us, it's great because we've got a 2500 mc system. If we want to send out one of the double-track programs, we can pipe it to the one classroom that wants to watch it. Now, in this case with four tracks, I don't know what you do.

HOLMES: Multiplex. Or in our situation in Athens, for example, we can play at least three tracks. We could broadcast one track and the video on our television broadcast, and another audio track on AM and another audio track on FM.

PIERSEIN: It would be technically possible on 2500 meg., where you've got four channels anyway. You can put a picture up on one channel . . . or put it up on all four channels and switch between any one you want.

KUEHNER: There are, then, enough possibilities technically, so that almost any system might be able to use it, somehow.

HOLMES: In this day and age, I don't think we should eliminate anything because we don't think it is technically possible.

DREYFUS: I would say, for all practical purposes, you could broadcast this on four tracks right now.

PIERSEIN: We can do it in New Trier.

THOMAS: Right. Let's assume, for example, that we can prepare this material so that in its straight performance it has a narrative to connect it in some way, and that the narrative is the area of difference from track-to-track.

COHEN: When you do that, the outcome is to make me more able to suffer through plays and that, I submit, is not a Humanities outcome.

THOMAS: No. No. What it might do is that if I had a student in my class that is more interested in architecture than he is in philosophy, let him listen to the architecture track.

COHEN: Now, this would give him difficulty with subject matter . . . Show the student architectural forms rather than making a commentary. Now, you can't make science demonstrations, for instance, conform to architectural images. I don't think you can adapt a set of pictures just by changing the sound track. I think you can make the student sensitive to *looking* at them from a different set of cues. This, you can do. But at some point you must differentiate what it is you are trying to accomplish in the classroom.

THOMAS: Well, I'm not saying this is well thought out, but I got the impression that his approach is more in the direction of the simultaneous use of the track, didn't you, Rick?

HAUSER: I think so. Ed, can't you picture, for example, the Cathedral being shown from one point of view by means of literary texts? From another point of view, it could be quite a technical dissection. You talk about educational possibilities! It would seem that were all children exposed to different approaches to the same material, and then given the opportunity to discuss this material from their various points of view — now, that would seem to me to be real interaction.

COHEN: What would be the four categories into which the sound track would fall? From program to program — would they always be the same?

KUEHNER: No, no!

PIERSEIN: How can you really discuss this from a literary point of view?

KUEHNER: Well, look at this right here in his proposal. I think this is his organizing principle right here. 1) "Why has 'Man's Ability to Search and Reason' been applied and expressed the way it has been? 2) Why do some conditions enhance this ability, and others limit and frustrate it?" This may be his educational premise for choosing these various things. I think he is interested in "action and reaction." I don't think he has done a nice job of setting it up so you can see that. I am trying to give him the benefit of so many doubts here! But I do think he has some excellent choices here in things or people which, in and of themselves, were influential. But, you can always use the old saw, "what would have happened to the world if so-and-so had not lived or this had not happened?" Maybe this is the premise underlying these disparate things and people. He can just spark in comments like a time machine. "Here it is. This is what happens." Now, we're going to have four tracks and with the Bay of Pigs we're going to have to deal with, well . . . it might be language because maybe there was a linguistic problem here. Maybe there is a problem in jurisprudence that comes up with the Bay of Pigs. Maybe philosophy or social science or history is relevant here.

THOMAS: In other words, each subject area must be treated separately. . . .

KUEHNER: One thing — correct me if I am wrong — is that we seem to be considering the four tracks in two different ways: whether the tracks themselves would be applicable to different people in the class, like high, medium, or low ability, or whether the tracks expressing four different points of view on the same subject might be shown to every member of the class. Now, we're going to be concerned with this . . . I don't know which of the two I would opt for, whether this should be ability-grouped or whether it should just be "cumulative effect" on an ordinary class. I guess the learning psychologists would say that if you did this as a cumulative thing, what you'd be doing is reinforcing learning, and this is disciplinarian and good. But, either way, I think it has merit.

HOLMES: We don't have to make the decision as to *how* it's used. We have been most considerate of the people in here who are solid in content, saying they don't know anything about television, but we can help them! Why can't we be equally generous with someone who is television or equipment-oriented, who does have the germ of an idea and give him the other kind of help?

THOMAS: If you've finally decided on this proposal, I would feel bound to find an expert in curriculum planning to build this some way or other into a viable course for use in the schools.

HOLMES: In television, we always get accused of being "hardware guys," and the curriculum people always get accused of not knowing what to do with it! I guess, one of these days, we're going to find the generalist who can look at both.

COHEN: To go back to the four tracks for a minute — I would ask our Humanities consultant if it has any relevance to the Humanities. As I understand, the whole bit is that Humanities in this television presentation are divided into these categories: "the ability to search and reason, accomplishment, failure, searching, and reasoning as ends in themselves." Now what does all this constitute as a whole? He says: "Man's Ability to Search and Reason," which is a restatement of the first category. But what does all this mean?

KUEHNER: I wonder if maybe, underlying that, there is the assumption that man's progress — and don't misunderstand that word — from, say, pre-Greek or maybe pre-historic times on, has been based on what I think is a very Hellenic idea — the idea that man's Inquiring Mind, as epitomized in Greece's Classical Age, combined with the common ability to reason and think, has led us through 2500 centuries. Then, category two says: "Okay. Then this is what we have accomplished with this ability to search and reason." Searching and Reasoning are exclusively man's domain, you see. Therefore "Humanities," as the disciplines are now understood.

COHEN: Let's look at some of these examples here . . . The Bay of Pigs, I would say, comes under failures.

KUEHNER: I would agree.

COHEN: I don't know what comes under accomplishments.

KUEHNER: I suppose the Yalta Conference, for some!

COHEN: What does a teacher do with these? What happens when you're finished with all these twenty programs?

KUEHNER: Do you know what I really think about this guy? I think that he is so far removed from education that he doesn't see a place for the teacher. I bet he's got himself a set of twenty programs that are ends in themselves or are, if nothing else, stimulation/motivation for further discussion *among students!*

COHEN: The ability to search and reason and searching and reasoning as ends in themselves seem a little bit difficult to put into separate categories. What have you got? Have you got a skewed kind of person in terms of his understanding of the Humanities?

KUEHNER: Well, I don't think so. Wait a minute! I may be violating my own dictates here. Let me think a minute!

THOMAS: He recommends a teacher's guide. Therefore, I assume he feels the need for a teacher.

HOLMES: What if this is a home study course that you put on your home video-tape recorder and you play whatever track you put on?

HAUSER: It's very interesting. Throughout the ITV Convention, people kept talking about re-introducing the respondent's reaction into the stimulus, the old S-O-R (stimulus-organism-response) bit. We still want to retain some outward force which is the teacher. Maybe in this particular case his role is minimal. I don't know.

KUEHNER: Could be.

COHEN: I'm not really so concerned about the teacher as I am with the *value* that is being pursued here. Why waste the kids' time with this? It's a curriculum question.

KUEHNER: Okay. I've thought and the answer is this: although I'm somewhat distressed at the almost exclusive historical or scientific and literary to the exclusion of the visual art, music, architecture, etc., I think the Humanities present *results* of some man's, some artist's thinking, searching, reasoning. Hopefully, this is his conclusion. Take Michelangelo, for example. There is *thought* behind his work. There is reasoning. There is some search for technique. There is this, this, this — I think I'm assuming that those things that we regard highly in our civilization are the products of man's search for maybe technique, maybe content, and his ability to reason through to something that he can present, creatively.

COHEN: In a sense, the very nature of inquiry is our subject here.

KUEHNER: I suppose so, along with the nature of the product.

COHEN: Is it a fit subject for the Humanities?

KUEHNER: I would think so. You know what is curious? Just a footnote here. We have assumed, that by the Humanities we must deal with Western civilization only. Western and American. We haven't had a single Far Eastern . . .

HAUSER: We had one on *I Ching*.

KUEHNER: Oh, really, sorry about that! Well, that was just a little footnote . . .

In May, Fass had a conference with Mary Lanigan, Acting Head of the English Department of the Newton School System, to screen his ideas on content.

LANIGAN: One of the questions I had to ask you was about that word "search," and I think you have answered my question in part. Let me see if I do understand. You are speaking of "search" in terms of the student. You see him not only following the philosophical mind searching for meaning "from a text," if you will, but also, in fact, you see the student, by reason of his having resources and a choice of these resources — you see the student engaging in a search for a means of coming at knowledge itself. You are attempting really to teach process as well as to teach content.

FASS: I like the way you put it.

LANIGAN: Let me ask you — this is not really on the matter of search — to what extent are you attempting to set up a program that is equally a teacher training device, as it is a student instructional device. Do you see this set-up as a means of instructing teachers? . . . You spoke of having worked in film-making. Are you conscious of having built teacher training into this?

FASS: I think so, I'm not sure. Maybe, I have been conscious of it.

LANIGAN: You don't speak of it so much. You speak almost entirely of what the student is going to do, though you do propose to present a handbook to the teacher. I would wonder whether you might consider the possibility that one handbook would serve both purposes. Your attitude seems to be to provide through television — and I think primarily through the flexibility of the audio — the student with his own instruction. I see no reason why you should in any way undercut this by presenting the teacher a codification of the use of these material. If your aim is to deal directly with the student, why not keep it pure? Address all your information about the material to one audience. Let the teacher read it if he will. Let it be for the student rather than for the teacher. I think this is refreshing in your approach, that you are, whether consciously or not, responding to what education is turning towards, the kind of materials that are designed to be directly confronted by the student without the teacher as intermediary to the understanding of the material.

The Project Staff spent several weeks investigating different ways of recording the four-track process in order to cope with the special budget problems it introduced. In June, the Project Director summarized the staff findings and made suggestions to Fass as to how they felt the idea could best be tested:

Dear Martin:

As you are aware, Rick Hauser and I have been investigating several possible ways in which to conduct the program you have proposed. It goes without saying that there is no easy way to solve the technical problems. Let me describe for you some of the avenues we're tried.

1/ The use of open circuit seems too complicated and expensive at this stage of the development of ITV. There are no stations we are aware of which could utilize both a television channel and the FM transmitters for such an experiment without providing enormous schedule difficulties for other operations. Even if we could arrange this on a test basis, the general opinion we've received from our technical advisors is that not many, if any, administrators would wish to tie up total facilities at their disposal for one such program on a regular basis, as it would not only be expensive, but would be an extravagant use of spectrum time. That is why I suggested that we should conceive of this technique as being more applicable to 2500 MegaH systems than open circuit telecasting.

2/ Considering 2500 MegaH as the system we would want to explore, Rick and I have made several inquiries regarding cooperation with existing operators of such systems. Happily, there are several places which have offered to provide as much help as possible in evaluating any final production we turn out, but it doesn't seem practical or financially feasible to arrange for the entire recording and necessary followup production work to be done in the various centers which have 2500 MegaH operating. There is a system which has plans for going operational in Boston, but not until the end of the year. Hence, we have come to the conclusion that perhaps the best thing to shoot for is a simulated class-room setup here in WGBH studios which would perhaps allow us to photograph the process in work, thereby giving us a record of the experiment conducted on a simple basis. We are trying to get an estimate on what it would cost to do in this manner.
For purposes of the test, it would entail preparing a plan somewhat as follows:

a/ A group of students would view the entire play, Enemy of the People. For illustration, let's assume that we select 40 students. They would then be divided into two sample classes of 20 each. Group A would then see a half-hour program utilizing the four-track technique and afterwards we would keep the VTR rolling to record a half-hour discussion of their reactions to the program. Group B would do the same and we would then be able to have a choice between the two one-hour observations recorded on video tape for distribution as a demonstration of the process. This, I think, is important because it is the only means by which it would seem we can demonstrate to the National Endowment for the Humanities and anyone else interested what the technique can do without having to go to elaborate expenses each time we want to show it. There is no way we have found to design a portable system to be taken from classroom to classroom across the country within the allowed budgets of the project.

I am still unclear as to why you feel it is best to allow a class complete freedom in selection of tracks at any time within the showing of the programs. If our objective is to teach students how to search and reason, it seems to me that you must have some means of determining whether there is any effect produced by the programmed material. What is your criteria for doing this? To allow the students to switch arbitrarily from one channel to another seems to me to be setting up conditions for a haphazard learning experience which cannot be measured in any way or tested as to results. Whereas I am not of the school of thought that a student must be graded in order to have learning take place, I do believe that your suggested technique will be subject to severe criticism by those educators who do believe in a more rigid control of curriculum. Because I think one of our goals should be to stimulate all kinds of educators to utilize the teaching technique you're proposing, consideration of the reasoning behind your apporach to use of the technique is vital. By this I don't mean to imply that you shouldn't be free to develop the ideas you think best, but certainly feel you must take into account that to suggest that the technique is an aid to teachers wihout demonstrable proof of the statement will, in the end, mean that educators will resist using it. I would assume that you are as concerned about that as I am, and therefore would think it might be a good idea to develop a written plan as to the objectives and goals you're pursuing in development of your original presentation. Such a plan would be an aid to us in carrying through your ideas.

Fass responded:

Most of the objectives are related to classroom and individual projects and activities that occur aside from and after the group discussion. For the video-tape demonstration, however, it will be important to illustrate those objectives that are achieved through the discussion. *No* objectives are achieved while the students are watching and listening to the ITV program, and so it does not matter, at that point, how they behave as they switch tracks, glance through their manual, daydream, or do anything else. The significance is in the activity that follows, after the ITV program is over.

I believe in providing the demonstrable proof that you wrote about. I think the video-tape itself will be demonstrable proof, once done. The important condition is that *both* teachers and students know what it is that we want to achieve.

In practice, this permissiveness was modified only slightly: early in the program, Mrs. Fass, who acted as classroom teacher, inhibited random switching only to the extent that she suggested that a student would "probably get more out of the ITV program," if he were to choose one track and stay with it, rather than randomly dialing among all four tracks. In actual fact, very few of the students listened to more than one track.

IS THE FOUR TRACK PILOT PROGRAM ACTUALLY SUITED TO PRESENTING THE DRAMA?

LANIGAN: Let's come down to "Enemy of the People" and the design you have. Let me see if I understand it Your design is to select scenes in order to give as much of a totality of the experience of the play, to summarize the content of the play that is not being presented.

FASS: Not really . . . None of the objectives are tied to simply having an understanding of the continuity of the play. The objectives are all concerned with other things.

LANIGAN: Well, now wait a minute. What about track two? The remarks of track two will be made from literary point of view, the construction of the play, the design of a particular scene. Certainly, now if you are going to talk about the construction of the play . . .

FASS: There again, the objectives are not tied simply to that question. There is no objective which says write a paper or take an exam or have a discussion on the construction of the play.

LANIGAN: I disagree that that would be the way in which you would frame a question, to set up a relationship between the play and your objectives. If your objective is really a search, then your objective has to be the student's perception for himself of what it is being commented upon, by your philosopher, your literary critic, your sociologist. Television is in a position to present the material directly to the student — particularly material which is drama. So my question really is — why not present the full play to the students?

Do you see this program as presenting the student with an object at which he can look, let me call it an accessible object, an object which he himself can read, whether it is a painting, a play, a speech or a reading from a series of essays, that he himself can look at, that he can read for himself up to a point? The instructional material — that is your audio-tracks — is then intended to offer the students various points of view. In terms of the

Humanities, we might speak in terms of attitudes that a student takes in various disciplines, addressing their knowledge and their training in the disciplines to this particular object of study. The philosopher looks at it in terms of the nature of man and perhaps of ethical values. The writer or the literary critic looks at it in terms of aesthetic or literary values. The sociologist looks at it in terms of events and movements in social history. But in a sense, the student finds himself on an *equal ground* with these critics. He is in a position to have his *own* attitude towards that object, as well as having the attitude of each of these specialists or, if you will, representatives of the various disciplines. Are you willing to go all the way in offering the student the opportunity to fully judge? — only now I'm understanding "search" as perceiving and choosing. If you offer him only snippets that you have selected, you offer him *your* judgment as director. Then, you offer him judgments of critics who have had the opportunity to look at the full object and have also had the opportunity to do some research in the background. What you don't really offer him is an opportunity to look at the thing in as objective or pure a form as possible. You present *Enemy* and right away you have an actor's interpretation. But I think it is quite a different thing to present *Enemy* in a full production and to present it in five scenes with summaries of the other parts. You have already predisposed the student towards the play and reduced his area of search . . . If you can offer to the youngster a full production of a play or a tour of a gallery of art or a series of paintings, and then you offer him sound tracks which give him guidance to look at this object from various points of view . . . I think your idea of having a track for *Enemy* that represents the point of view of the historian, the philosopher, the writer, etc., will be useful to schools in the forefront. These schools are concerned with the fact that the kid's education is fragmented. The possibility that in the foreseeable future we are going to have sufficient time in the teacher's lives for them to communicate with one another about how they ought to integrate the curriculum, I would see as minimal. But the opportunity to succeed through this type of instructional TV, to design this material for the use of the student so it does not rest upon forty or fifty teachers getting together and deciding to do this, but, rather, it rests directly upon the student to use the materials that are made available to him — now, that is quite a different matter, and much more likely to meet with success and approval.

Now, when I asked you about *teacher* instruction, I was suggesting that if the materials are well designed for the student — in other words if you design a lesson that is a good lesson — you'll *teach teachers.* You don't have to tell teachers that this is a good lesson or that these are the questions they ought to ask about this lesson. One of the ways in which the *Encyclopedia Britannica* films on Oedipus operate in our schools is as a teacher training device. This man is articulate. He has a scholarly posture towards his text. He is a very effective teacher. Pedagogically, he has a lot of influence. A teacher who sits in the back of the classroom as the youngsters are watching this film is learning about teaching. This is sort of a by-product that I think you do not have to manipulate in order to get. Maybe I'm ranging far beyond what the possibilities are, but if you were to ask me the question that you asked those two kids about what should TV be in the classroom, I would say that what is needed in our school is the opportunity for the student to get the performance which TV can produce and which we have none of the facilities for producing. We are constantly saying "If only we could design a production like this . . ." But you know, face it! We just don't have the training or personnel for directing and filming. There are a lot of our teachers who are experimenting with slide tapes. I think this is a delightful thing to do. But, as far as designing and making a slide tape which is going to be an effective classroom instrument for other teachers as well as themselves — well, the investment is just so large that it really does not justify itself as an exercise. It is like designing material for programmed instruction. The program that comes out, that a teacher who is untrained or unskilled in programming produces, is not going to be a program that you want to show to anyone else. But it is a great training device for a teacher. You really have to know your material to program. But I think we are sophisticated enough to recognize that the technical side of TV production or film production is complicated enough that we have to deal with the experts. But we know enough about what the classroom needs, inside or outside, for the education of the youngsters. We know enough to be able to say to you that this is the sort of thing we want you to do. But, don't give us the teacher who just stands before the camera, because all you would be doing is just what the textbook manufacturers have been doing, i.e., substituting the textbook for the teacher and we have just gotten so used to it, we are no longer insulted! There is a new breed of teacher and they are going to get more and more insulted. And the textbook publishers are going to have more and more trouble. And the ITV people who don't keep up with the new teachers or the programmed instruction people who don't keep up with the new teachers are going to find themselves left behind, too. And I think these teachers are defining their role as to what they can be — a mind and a personality reacting to another mind and personality. In other words, you release me when you invite me to talk to my students and ask me to listen to their reaction, to present my ideas to them. The way you release me is by making a subject matter accessible, which would not be accessible otherwise. Maybe it is a matter of bringing art to them, of bringing drama to them. Maybe it is a matter of my not being that effective a reader of poetry; so bring the poetry reading to them. But even this may be somewhat questionable. This is one of the ways in which I think an English teacher had better be able to perform. And the more personalized, the better it will be. I certainly don't mean that you remove from the teacher the function ever of performing. The teacher has to do that, too. But I don't think I need to point out to you the difference between an incidental reading of a passage of a play in a classroom and what a kid should have if he is going to be able to address himself to a drama. That is, the production of the play, the *total experience* of the fact.

FASS: I think that I agree with everything you have said. I think I would definitely not care to design something which included just bits but, rather, which included the whole play. But this is not open television. There is not a series of plays. For instance, the program preceeding this might be concerned with the Yalta Conference, which doesn't include drama at all. Unless possibly dramatization is included.

LANIGAN: I have made an assumption which I did not make explicit. I am assuming that you have quite deliberately selected the objects for the student's attention. You have set up a nice pedagogical design — an object for the student to look at — and you have the commentary of an observer. Now, your objects have been various. I have simplified them, I think, so that to my mind, they represent loosely various disciplines within the Humanities. Now, they are not going to fit in quite so neatly . . . I suppose you are looking at the death of Socrates primarily not as an historical event, but rather as a statement of a man, of a way of life, a philosophical statement. I assume that the French Revolution and John Quincy Adams might be seen, as loosely presenting that area which we think of as "history" or "social science," *biographies,* in Carlyle's definition, one aspect of history . . . Now, the thing that you don't want to do is a *segment,* because your idea is interdisciplinary. It certainly is true that we have got to recognize the human inclination to operate both in categories and in an integrated way. I think that the minute you lose sight of the fact that the play *is a play,* primarily, then what it says about the social situation is *incidental* to its being a play. This is its essential nature. If you present the play as a social document, you break down the opportunity for crossing disciplines, which may seem paradoxical. When you think in terms of "interdisciplinary materials" you have to think first of discipline. The *discipline* has to be there, the *object* has to be there — defined, I think, according to a certain category of learning. We operate differently in history than in art. We operate differently upon philosophy. The overlapping comes about when we take the kids on a "search," when we lead them to an expanded perception of the object we are proposing to them. Now, art being what it is — the process of search about "art," plays rather more heavily on the imagination than does the process of search about "history." In history, there is "imagination through analogy," rather than imagination in terms of direct tangible perceptions which affect the imagination. I think it is awlully hard to make these distinctions. This is really what you are concerned with — making these distinctions. The human faculties for reasoning, imagining, perceiving, operate commonly over the various disciplines, but to different degrees and in different forms, depending on what the discipline is and what the object is.

FASS: If we are talking about the same thing, I don't think it is quite the same thing to look at a scene from a play as opposed to the whole play. That would be like taking the left-hand corner of a painting by Picasso and just considering that.

LANIGAN: I think the thing that you have got to recognize is, you are asking the student to make a choice and you deny him the chance to make it! If you make the selection of the scenes of *"Enemy"* merely on the basis that you want them to look at the social problems, then you have denied them the opportunity to look at the play as a play.

FASS: Well, in designing the program, I want them to have had the play as a play. They should have *seen* the play, if anything —

LANIGAN: Well, to this point, as I see it, you have only planned to offer them remarks and questions from a literary point of view. You have given them no opportunity to experience the object as it actually *is.* This is the sort of thing we do every day and it is despicable! We give a kid *part* of an object and then we ask him a question about the whole object.

AN ENEMY OF THE PEOPLE IS A LITERARY WORK. DO THE SEPARATE TRACKS RELATE TO THIS PRIMARY CONCERN?

LANIGAN: You see the question, "Why is science and objectivity threatening?" is partly a psychological question and partly an historical question. You look at *events.* It is not a literary question. Now, literature provides possible answers to this question. But when a play is used as a document, it becomes only analogy to the life situation or to the historical situation. Now, *literature is experience.* When you ask a kid this kind of question about literature, then immediately we make literature "other than literature." At this point, if you go back and give him a track on literature, I think you will not be dealing fairly with him. If he really wants to pursue this play as literature because you have said to him, "Really, what literature is, is social document — really, what you learn from literature is why science and objectivity are threatening." Well, by doing that, you are abstracting an essential quality — taking a purely sociological attitude towards literature. You are saying it is only social implement and social document, rather than art.

FASS: Now, I am not sure if we differ. The kind of thing I am doing relates in some way to the sequence of events concerning *Enemy.* Ibsen wrote *Ghosts* and there were two years between the plays. There was this horrible public reaction to *Ghosts,* which he reacted to in turn by wanting to do his next play. What he first thought of was comedy . . . This takes in the question of experience and ideas outside the play itself, but still decisive in forming the play. He had this reaction. Then came the play. It's just that these things are as important as the fact that these events happen to take the form of a play. Altogether, how much are we talking about the play, as "play"?

LANIGAN: You're not. I don't think any of these comments that you have made are directly related to the play . . . I mean the fact that he was stimulated by a particular situation is interesting information if you are going to engage in certain kinds of criticism, i.e., the making of a play. This is information you would want to have. That information is relevant to the question of why science and objectivity threaten some people. It is interesting to know and it is part of what a student should know about how the world operates and how men perceive themselves — that a playwright is affected by social, human conditions and that their plays often create revolutions and have a sociological effect. I think this is the way all our experience seems to mesh. But what is unique to the art form? Why is it a play and not merely a document designed to influence thinking? It is an experience. I just want to explore this for a minute more, because I think that I have a point of view slightly different from the one with which you approached the play. I see an opportunity in the reading of any work of literature for a student to engage in a search. Now, it is an art search. It is a literary search. But it is not necessarily a philosophical search, not only a search for external meaning. What the student has to deal with are words and structures and shapes. He comes at these both with mind and sensibility. We ask him the kind of question that does not distort what the work of art is offering him. Quite simply, "What do the words mean? What do the actions mean? How are the actions presented, related to one another?" As these perceptions of a work of art develop, we are concerned about how the student is being affected. How is he responding to these accumulating situations? Now, when he has been through the experience, when he has really perceived the word and the action and really seen the work of art as a whole, as an object, as experience, then and only then may I say, "Okay, now, here is something that happened in the 15th century.

Let's look at why Donne wrote this way. What else did he write?" That's a different kind of question. A literary work is primarily there to be perceived and experienced.

FASS: Yes, I think I see what you mean.

LANIGAN: I am delighted to have you ask the sociological question, ask the philosophical question or present the philosophical point of view; but don't present the literary point of view unless it *is a* literary point of view. That is, don't present an artistic point of view unless you have really given them a work of art to look at. I would hope that if you did get in the literary critic, he would force you to give the play as a whole. He just would not allow you to take scenes because you'd be taking scenes that were making the points you wanted made about science and objectivity. And he would say, "That is only one statement that the play is making, not the whole play."

One of the reasons we shy away from the work of art is because the work of art is ambiguous. It is every man's experience and we don't know how to ask questions about it. We don't know how to ask questions which allow the kid to have his own experience. This, I think, is what you really want to do. Really, what the literary questions want to do is to say to the kid, "If you can come up with a response to that word or that action, you can come up with an experience that is yours." More so than with the historian or the philosopher, you can argue with the literary critic because, in a real sense, with the work of art you are just as right as he is, as long as you respond to it in your own way. The historian has all these volumes and all this experience that he can cow you with. He knows more than you do. But the work of art is a limited area; it is, in effect, separate. And you can make a judgment on it. That is what the teacher wants the student to do. We want them to *make a judgment* about it.

SHOULD STUDENTS INDEED LEARN ANYTHING SPECIFIC FROM THE FOUR-TRACK ITV PROGRAM?

In a production conference with Norris Houghton, Dean of Theatre Arts at the State University of New York at Purchase, and ex-producer/director of the Phoenix Theatre, this question came up:

THOMAS: It seems to me that there is a strong case for interdisciplinary development if you put a philosophical question in a theatre track.

HAUSER: I agree, and his comes to my next question which is: what light does the drama track shed on the philosophical track? Or the social science track? More important, is this drama a proper vehicle for discussing philosophical issues or issues of this sort? One track is supposed to illuminate another.

HOUGHTON: Can I come back to my complaint about track A — the resume of action and plot? I just question whether a 30 minute hitting of the highspots of the previous day is enough for one track. Then the only thing that the narrator says is, other than providing bridges, "Now you remember this, etc." Surely they remember this. The only thing he adds is to say, "This adaptation by Arthur Miller was produced on Broadway in 1950 . . . the actress spoke in German . . . reading from the script . . ." This is the only added piece of information in the whole track. I don't know that anybody is really going to care that the actors spoke in German in 1892, or what use they can make of that even in subsequent conversation. Is it worth having a whole track just to provide that information?

THOMAS: I quite agree with your point of not repeating things which they might obviously recall. Anything that is happening visually, I just assume that they will be able to see the build-up and that is enough to remind them.

SMITH: Well, that kind of information perhaps might go better in the handbook.

HAUSER: The synopsis in the student guide . . .

THOMAS: I think Norrie's point is, that if the play has made an impression on someone, what you need to do now is start making relationships right off.

FASS: Rather, not *provide* a relationship but insert something they can use to *make* a relationship.

HOUGHTON: There is a title on the screen that says this is the office of *The People's Daily Messenger.* And the narrator says that Hovstad has learned about the taxes that the mayor would demand. And then they do that excerpt. I just don't think it is necessary to do that over again. I remember that scene very vividly. I saw them in and out of that office all through the play. As far as issues go, I remember very well about the taxes — that is one of the critical issues. That is crucial, because it changes the man's attitude. It wins him over.

THOMAS: Why not introduce something here which has to do with issues of taxes?

HOUGHTON: But I thought you were going to do that in the live insert or on the sociological/political track.

FASS: Well, I know. But if you are talking about Congress turning down the rat control thing, for instance — it can be on several tracks, as far as that is concerned. Because they can't listen to two tracks simultaneously.

THOMAS: All kinds of questions through every track?

FASS: It is possible to take a particular question or a particular point and put it on all four tracks.

THOMAS: I think that's great.

HOUGHTON: It ought to be simultaneous, because they first hear it on one track, and then five minutes later, they switch to another and they hear the same question over again. They're going to think the thing is kind of loaded.

HAUSER: Well, that might also serve as reinforcement and invite them to consider the question in another light.

HOUGHTON: That's true.

HAUSER: If, indeed, the content in these 3 tracks is sufficiently different.

FASS: Okay. So the teacher will have a set of principles — these are the things she would like to see come forth from the class. The thing to do is to improve the way the tracks are designed so as to make that a little more likely to occur.

HOW WILL STUDENTS BE MOTIVATED TO SELECT ANY ONE PARTICULAR TRACK OVER ANOTHER?

FASS: The question we had yesterday after looking at the whole play was whether or not we would be able to top the play. Could we increase their interest by bringing forward things that are going to be intriguing or fascinating or worth going into some more? And how would we do it in a way that adds to the total presentation? For instance, Norrie says the play is pragmatic and we have to do more than simply provide other quotes or statements which may not even say it as well as it is said in the play. So, the devices we use have got to be effective. Could, for instance, questions be used? Could other kinds of literature be used? Other kinds of commentary or subject matter? How should we label the tracks? How do we describe what those tracks contain? The conclusion was that it should be something non-academic, not formal. It should intrigue them in some way. The phrase that Norrie used was "woo them to one of the channels." Maybe this would be done with a question or with a heading. For instance, the voice might say, "Ibsen thought he was writing a comedy — more about this on track two." This, rather than saying, "Track two is about dramatic construction." Of course, then they can easily say, "I don't give a damn about whether he was writing a comedy," and he can skip. But if he finds it interesting, he will turn to track two.

HAUSER: Well, the announcements certainly are straightforward.

HOUGHTON: The narrator would say, "Track one will include comment on the history of the play. On track two, you can hear remarks about the construction and symbolism of particular scenes. Track three includes comments about Stockmann's attitudes and all the philosophical and moral and ethical choices available to him, four is for those interested in political and economic conditions." If it was so phrased, they would say, "I don't want to listen to any of that."

THOMAS: How about following the commercial formulas saying, "Track is Ibsen and Sex, Track is Ibsen and Violence, Track three is Ibsen and Lincoln, Four is Ibsen and Children!" LAUGHTER

SMITH: Well, I think we will generate more interest that way, rather than having them forced into a choice, like, the least of all evils. Maybe they will really be turned on by it. And are you planning to revise the way you restate the material on each track?

FASS: At least to some extent.

SMITH: Yes, I realize it is a question of time.

HOUGHTON: So now, instead of, "Why is science and objectivity threatening to some people?," you are going to use, "Why does Captain Horster support Dr. Stockmann, but the people do not?"

SMITH: This sounds like a *Great Books Discussion Group.* No, really! That is exactly what it sounds like to me!

FASS: Well, that could be a problem. The *Great Books Discussion Groups* is based on the Socratic method. This would definitely not work unless a student takes it upon himself to question the teacher. I was thinking this morning of questions which might come out watching the play. They might be present on the tracks at various points. But if these questions could also be of the non-formal or non-academic type, they could lead more easily to the kind of inquiry which is worthwhile. Maybe it is an attitude like — "Even though it is against the law to smoke marijuana —" I don't mean this literally, now. But such questions might be used.

HOUGHTON: You mean, rather than always direct reference to the play?

THOMAS: Is there any value in having some place in each of the tracks where kids could pose questions?

FASS: Of course, they should do this after the program is over. You pose the question on the freedom of speech, "Does freedom of speech lead to censorship?" . . . In a way, that is an ideal sort of question. Even though it isn't talking about marijuana or your girlfriend, it is simple enough and it does present an immediate problem to them.

HAUSER: I still keep thinking — I don't know how real those concepts are to highschool kids. Something like "Was Stockmann a fool?", maybe that is better. Something to that effect may lead them more easily to discussions.

FASS: You see, all this in turn has to be related in some way to the list of categorized principles which the students might come up with. The teacher is not going to *present* these to them. So what we want are conditions which would be conducive to drawing out these principles.

HOUGHTON: I have a better question, "Is there a villain and if so, who?"

THOMAS: Now, that is perfect! Because in this particular play, there are all kinds of villains!

HOUGHTON: Everybody is a villain and nobody is a villain. And a villain immediately introduces the idea that somebody is "good" and somebody is "bad."

THOMAS: It is very good for the theatre track.

HOUGHTON: It puts it in sort of "Western" terms — "Who's the villain and is there a villain?"

THOMAS: Aren't we saying that the use of the question device, wherever it occurs, is there to force some thought about the concepts or to allow them to ignore them as they wish? But that's really the only point in all this. We should be helping the kids make some kind of relationship . . .

SHOULD THE TEACHER INITIATE THE DISCUSSION?

Mrs. Fass had developed some very interesting theories as to how to conduct the sample classes. She had been selected as the teacher for the demonstration precisely because she was so familiar with the problems of the four-track system. In attempting to define the teacher's role, she submitted a teachers' manual which included the following sections on her own theories of learning as applicable to the experiment.

ONE THEORY OF LEARNING

The increments in intellectual growth are usually small. They can be stifled altogether, and the mind may close to growth. Yet it is possible to observe growth, and to observe the conditions under which growth can best be enhanced. Some principles evolve:

1/ The major determinant of significant learning is interest, operationally defined as that which motivates a student, without external pressure, to discuss or inquire into a subject matter.

2/ Within definable limits, the less the activity and control of the teacher in the classroom, the greater the activity and control of the students, and consequently, the greater the learning.

3/ Perception, or the ability to take in objective information, is limited by subjective emotions, and the degree to which the student finds these emotions acceptable.
Perception is selective; the student perceives objective information in the degree to which it is non-threatening, conforms to previous conceptions, and/or meets the needs of the student at that time.

4/ Diverse and varied experiences broaden perceptual boundaries.

From these principles, it is possible to derive some postulates.

I Some appropriate focus is required to stimulate interest and inquiry.
II Freedom is required for significant learning to occur.
III A responsive environment is required for significant learning to occur.

HOW CAN THE THEORY BE TESTED?

Some hypotheses follow from the principles and postulates. You will think of others yourself.

1/ Given two situations, one in which a student chooses his material and sets his own objectvies, and another in which the same objectives are given a student as a requirement, the former will perform better on an evaluation of these objectives.

2/ More active discussion will result in a situation in which students determine their own focus problem(s) than one in which the focus problem is imposed by the teacher.

3/ More active discussion will result in a classroom where the material presented is relevant to the interests of the student than one which has no personal significance to them.

4/ More active discussion and greater learning will occur when a presentation is of high quality than when it is poor quality.

5/ The greater the degree to which a program can allow for individual differences in interests and knowledge, the greater the likelihood that the objectives will be achieved for all students.

6/ If the teacher imposes value judgments on a student's contributions, and activities, the learning curve will more closely resemble the traditional bell-shaped curve.

7/ If the student is subject to coercion to perform in any way, the greater the degree of coercion, the less the performance; if the performance increases, it will be a temporary increase, which will cease as soon as the external stimulus is removed.

8/ The more the student is subjected to coercion and value judgments on by the teacher, the more he will use these in his debates with others, and the more rigid and defensive he will become in his intellectual activity.

9/ The more restricted the student's opportunity for debate, exchange, and choice among relevant materials, the more willing he will become in seeking, considering, and possibly accepting other points of view, and seeking facts to substantiate his own opinions.

10/ There will be a correlation between the track a student selects to view, the opinions he expresses in discussion, and his final theories and supporting information.

In one of the production conferences, Mrs. Fass' approach to handling the discussion was discussed:

THOMAS: Let us investigate the way Margot is going to approach the very end of the VTR playback. What is going to happen at that point?

HOUGHTON: She is going to sit still. As you said yesterday.

FASS: I think that's literally what she is going to do when the program ends is just stay there.

HAUSER: In her position?

FASS: Or possibly open her manual and look at it or something.

HAUSER: Would she move to a stool or something? In front of the room?

FASS: She could do that.

SMITH: I don't know that she is going to get any reaction out of the kids other than an uncomfortable one, because they naturally are going to expect her to do something when it is over.

FASS: They are going to find out that she isn't, though. This is one of the reasons why we are going to have a dry run. If they do sit there for thirty minutes and don't do anything, then —

THOMAS: Then that is part of the response to this piece of equipment.

HOUGHTON: Well, that will certainly go over well with educators!
LAUGHTER

THOMAS: I think the minute that that's over there is going to be a hubbub of conversation. Our problem isn't going to be getting it started.

FASS: A man came to visit our Sunday school class of eight year olds and he told me that he now lives in Switzerland as a scientist. He said to them, "What would you like to know about Switzerland?" For about 20 seconds, after no one said a thing, he said, "Switzerland is very . . ." And when the class was over, a little boy said to me, "He asked us if we had any questions, and then just gave us 2 seconds to think of one." Now maybe other kids in the room weren't doing anything, but he was, he was thinking, "Now do I have a question about Switzerland?" And there was not enough time to come up with something. Now I don't think these kids are all going to leap to their feet the minute the program is over.

HOUGHTON: Is she going to tell them in advance that she is not going to say anything? The instinctive reaction, when you take off your headset, and set it down is to look to somebody to lead you in the next phase. If she smiles and they smile back, nobody leads them into the next phase.

THOMAS: I think it will be one of the most interesting parts of the whole program. I'm fascinated by the fact that Doug won't know which conversation to cover.

HOUGHTON: I don't believe it for a minute. My guess is that nobody will say anything.

FASS: At times, they are going to talk at once.

HOUGHTON: Oh, at times, once it is broken down — but my question is who is going to take the initiative?

FASS: Well, she is not going to say that she is not going to talk. She's also not going to say that she is going to lecture. If they expect her to lecture or expect her to start, they are going to find out that she doesn't!

SMITH: Shouldn't she say something like, "When this program is over, I am not going to start a discussion. I'm going to wait till you feel you are ready to start a discussion." And let it go at that, so everybody knows what the score is.

THOMAS: Why is it necessary to be so literal?

SMITH: I'm not saying she has to be literal, I'm just saying she should give them a clue!

ESSENTIALLY THIS IS AN EXERCISE IN "NON-DIRECTION" FOR TEACHERS AS WELL AS STUDENTS. WOULD IT BE POSSIBLE TO TEACH *DIDACTICALLY,* USING THE FOUR-TRACK ITV PROGRAM?

HOUGHTON: How are you going to present this family? These are two experiments in one, and they are quite different experiments: one is exposure to different materials and different points of view via headsets and different channels. The other is an experiment in what happens as a result of that experience. Now, I could conceive of one working, and the other not. In either case, I could conceive of coming into a classroom everyday — without TV — sitting down and letting the children take over the class. Which is one technique. I can also conceive of using television with four channels and having the good old didactic teacher who says, "Alright, kids. You who are listening to Channel Four, tell us what you have heard." And the teacher takes over. That wouldn't invalidate the four-channel approach nor would the absence of television invalidate the approach of non-directive teaching. What you are trying to do is two things at once here. I'm not sure that you are not damaging the effectiveness of one technique by experimenting in both techniques simultaneously. The presumption is that if the hour and a half discussion which follows the four-track program doesn't come off, that it is because the four-track program was bad. Maybe the non-directive approach is the only approach that makes the four-track thing work. You see what I mean?

SMITH: The thing to do would be to record both sessions, doing one, one way and the other, the other way.

HOUGHTON: You can't do that. You can't afford that.

THOMAS: That still won't prove it. If you have 15 different sessions, you have 15 different successes, fifteen different failures.

HOUGHTON: Yeah.

THOMAS: I think Norrie is not taking into account something that I have taken for granted. We are not making a program. We are doing what I call Classroom Observation. And whatever happens is an observation of a teaching technique.

HOUGHTON: My point is that you have two teaching techniques. Put together in one package. You're combining a teaching technique based on the idea of the simultaneous channel reaction, and the non-directive teacher who doesn't lead. You're trying to relate the one to the other.

FASS: Not really. Not really, in this sense — a teacher who wants to teach didactically is going to teach didactically. She will simply use a program prepared in this way didactically!

FASS: She can say, "You listen to this track!" She would want these tracks to be like the stuff that Shaw used to talk about. You know, the questions put into the book at the end of the play.

HOUGHTON: One extreme from the other extreme. As you point out, every teacher is going to approach the same thing differently.

THOMAS: One of the values of the technique is that it can be used by traditionalists or by experimentalists.

HOUGHTON: You are not exhibiting that in this.

THOMAS: It is inevitable that by showing one technique, a traditionalist will say, "I wouldn't do that. But I can see that there is value in that approach."

FASS: I just want to come back to the reason for doing this in the first place. For having the observation on tape. We could not arrange for people to experience it the way they could — a standard — simply sitting down and watching it — One of the reasons for having it is so that people who haven't participated in it, can have a little more of the sense of what happened. By their own observation, they will decide *why* it happened.

HAUSER: What we may be showing is that the four-track system is ideally suited to this kind of teaching.

THOMAS: We hope so. But it might be used in other ways as well.

MR. FASS' REACTION TO THE PROJECT FOLLOWS:

It was late in March when I phoned WGBH and asked Rick Hauser my question. "Is it o.k. if the proposal calls for some technical requirements that are not actually available now, but are possible in the future?" Rick's answer was that such an element was acceptable, but I should try to give a verbal description of the requirements, and also attempt to explain why they were of value.
That concluded our conversation, and neither of us imagined the frustration, anxiety and tense hours we would face in the following four months.

Margot and I are delighted with the results.

Frequently my own role consisted of asking questions. Has NET sent a reply? Can you use the cue tracks? And it was the ITV Project staff that did the work and provided the answers.
The heated discussions were valuable. The honest talks guaranteed we would not ignore the problems that had to be solved. Phone calls and letters were always productive, and much was accomplished between the time of the first meeting in Boston in mid-May, and the sessions with the staff and Norris Houghton two and a half months later. I had to contend with keeping up with regular work, while devoting time to the project. In Boston, I knew that four other pilots demanded attention from the small staff, in addition to their other duties at WGBH, and I am amazed by their ability to function so well.

Any television station can be expected to be a place where the pressures are frequently severe, with tempers snapping and equipment problems stalling the show at the worst times. The rarity is the situation we found at WGBH, which had its moments of split nerves, but where productivity arose from the joint effort. As Doug expressed it, "The end result, I think, made all the headaches, etc., worth it."

Particularly, I appreciate the process we used to examine the ideas in the proposal, resulting in the development of a pilot and classroom demonstration that will help generate thinking and questions when people around the country see it. Dick and Rick were true to their word, asking me to clarify various points and to justify my demands, but leaving the final decisions to me. I don't think it is false humility to say that the transcripts of our meetings will indicate that the most rigid person in the conference room was me. "If they're too stubborn to accept my ideas, I won't change a thing!"

Earlier, I had some doubts about the relationship that had been established between me and the staff at WGBH. The project was my employer, but I did not receive a salary and I was already employed elsewhere. Because I lived in another city, I was conscious of the separation between them and me. Whenever I was in Boston, I was treated for the most part as a guest, rather than an employee.

Whatever the relationship was called, I have no reservations about it now. Many questions did not have to concern me, and I know they were handled responsibly. Our level of communication was high, as previously mentioned, and nothing suffered because of distance.

My only regret is that our meetings with Norris Houghton were held just a week before the pilot program was put together, leaving insufficient time to make all necessary revisions. As part of the process, however, it was most helpful to have the conferences with Mr. Houghton and also with Miss Mary Lanigan, and the benefit of their respective points of view. A considerable amount of such dialogue would be valuable in the future when ITV programs are in early stages of production, and during the period of testing and evaluation prior to final revision.

For similar activities in the future, I suggest that a larger project staff is required. The greater expenditure in this area would be a wise investment, and would help to cut down the total time necessary for completion of a program. Although many WGBH employees worked on only one of the pilots, or at least give their attention to only one pilot at a time, I know that Dick and Rick had to deal with several matters simultaneously. This condition developed immediately and was maintained throughout the summer, and I think they could have used more full time assistance. It is not that they neglected anything or caused delays. But it is my impression that they worked many long evenings and weekends in order to keep pace with all five pilots.

We are glad that it was decided to tape the classroom material utilizing the ITV program in an instructional situation. It was clear that we all shared the same objective; not simply to tape a pilot, but to provide some indication of valuable ways to integrate the ITV with other classroom and individual activities. The project at WGBH was well-designed to achieve the promise of the proposal — as described in the original prospectus.

The experience indicated the need for a more adequate script format next time, especially when unusual circumstances such as four audio tracks are involved. Much confusion over cues and sequencing might have been prevented if I had given greater attention to this problem. Since it is difficult to do ITV well, we should find and develop methods that reduce production bottlenecks.

This particular pilot was loaded with elements, both instructional and technical, that can now be considered as a case study. This subject can be explored further with the demonstration on video tape, and I am looking forward to the questions that will be raised and debated. I am glad we have also provided written material such as the manual, the papers from the students, and their attitude survey replies. I am not only satisfied with what has been done; I am hoping that we can pursue similar projects in the future. We thank the National Endowment for the Humanities, the sixty young men and women, teachers and others who participated along the line, the School and Library Division at Doubleday which donated books for everybody, and the excellent staff at WGBH.

— *MARTIN FASS*

Among the reactions to the Fass Project which were received, is this note from Robert V. Behr, Chairman of the English Department, Tower Hill School, Wilmington, Delaware.

August 30, 1967

Dear Mr. Hauser:

The brevity of this note does not do justice to the magnitude of my admiration for the ITV project involving *An Enemy of the People*. My summer task at the Harvard Graduate School of Education was to teach teachers how to capture the interest and concern of their students. Yet your project "involved" the high-schoolers more deeply than almost any of our Harvard approaches.

There was a depth of intellectual participation which indicated that the students were immersed in the issues. And the scope of the play's subject matter enabled it to touch a sensitive nerve in almost every youngster.

My only suggestion would be to extend the breadth of the preliminary reading material. Some students spoke out of ignorance or out of their own prejudices (there's a difference?). Added background from reading might give more substance to the discussion.

Best of luck in developing this very exciting medium.

Robert V. Behr

PRODUCTION CHRONOLOGY

May 18	Conference with Mary Lanigan, content consultant.
July 8	Final script in.
July 25	Timing session, script.
July 27	Director, engineering meeting on technical set-up.
July 28	Director, engineering meeting on technical set-up.
August 1, 2	Conference with Norris Houghton, production consultant and technical production staff. Viewing of *An Enemy of the People*.
August 3	Conference with Norris Houghton, production consultant, Douglas Smith, director, and production staff.
August 7	Auditions for narrator for ITV presentation.
August 8	General conference with production staff; intermittant view of *An Enemy of the People,* to determine timings; master script compiled.
August 9	Final preparation of scripts for four-track record.
August 10	Recording session in Studio C of four-track composite tapes; final VTR masters assembled.
August 11	General conference; head phones and selection devices arrive.
August 15	Technical check-out of head phones and selection devices.
August 16	Forty students *(AM class and PM class)* view *An Enemy of the People* with Margot Fass. Student guides distributed; overnight loan to students of relevant texts.
August 17	Morning: Dry-run/rehearsal with nineteen students; afternoon: taping of classroom viewing with nineteen students (one half of tape does not record).
August 23	Conference with Margot Fass, classroom teacher and production staff in preparation for repeat of taping. Twenty students view *An Enemy of the People.*
August 24	Final taping of classroom discussion with nineteen students and Margot Fass, classroom teacher.
October 20	First public showing at EEN, ITV Convention, Hartford, Connecticut.
October 24	In-school showings at KCET, Los Angeles.
October 23, 25, 27	21 Inch Classroom sample showings in the Boston area over WGBX-TV *(open circuit).*
November 7	Presentation to producers, directors and ITV personnel at the NAEB National Convention in Denver, Colorado.
December 2	ITV Humanities Luncheon screening for twenty-six teachers from the Boston area.
December 11	Presented in excerpts to The National Endowment for the Humanities, Washington, D.C.

A FINAL NOTE ABOUT THE ITV HUMANITIES PROJECT

We have approached the administration of the ITV Humanities Project with the hope that we could proceed on several levels of experimentation simultaneously. We wanted a creative project. We wanted some fresh program ideas. We wanted to find some new ways to create dialogues among teachers, students, ITV personnel, school administrators. The transcripts and correspondence recorded here are indeed only a sampling of the total documents, but they do serve to illustrate why we feel our primary objectives have been more than realized.

We live in an impersonal era. Therefore, it is not surprising to find people hungry for the Humanities. That certainly is not to say that everyone was in favor of either the Project or the programs. We can, however, honestly say that in the past year no one who has understood our goals has seemed to be in disagreement with them. We have not achieved all of them, but we have found that almost everyone has leant a sympathetic ear and has displayed an amazing interest in cooperating with us. We are most grateful for that.

This report is primarily intended for anyone who may be curious about problems related to producing instructional television programs. We have taken a very broad approach to the editing of materials in an effort to show the scope of problems. Most of the problems become evident to the reader. (It is not necessary to spell them out, except for those who feel that education is only a one-way street.) Certainly, there are people who learn only by rote, who memorize facts and figures, and are used to dealing with their education on someone else's terms. Modern students seem almost satisfied with finding out what the teacher wants to hear instead of thinking for himself. If there is one point that haunts us after this year of exploring what secondary students think about and respond to in televised instruction, it is simply this: No one is educated who feels that he can afford to stop learning upon leaving school. Somehow, it seems our system of education breeds this idea among students. Our whole effort has been geared toward creating a framework in which people may learn to think for themselves; to value what they think even when the rules are not clear. If every high school in this nation would provide a means by which students can practice reasoning, we believe there would be an enormous increase in personal values, and perhaps a greater interest by students in education. But, we are convinced it can only be done by techniques which allow for individual differences. Curriculum councils cannot devise programs which tell the student what to think. They must devise Humanities courses which allow the student a chance to relate events and education to his own values, a chance to build values for himself. Too many of us confuse values and morals, ethics and principles. Students find it difficult to pass judgment upon areas of study. Teachers find abstract reasoning very difficult to teach. Perhaps teachers find it so hard to allow this free-wheeling reasoning because of the rigid definitions which have been formed as to the responsibility of the educator in our society. But many of them would like to find a new role in teaching. As we have toured the country this year, we have found there are numerous teachers in many diverse disciplines hoping for some way to begin to show the value of education to their students. We humbly suggest that this process can be helped along by television, if only by using the medium as a means of showing what is happening, not only to students, but to teachers. This project has only begun to open up some very difficult questions for those of us who want to see instructional television used properly. Some of these questions are not new. Some of them have to do with the very state of education in our society. Some of them have to do with the techniques of television itself. All of them have to do with humanity, which is often forgotten in this great technological era. To use television as the only means of instruction is bound to increase students' reactions of insecurity. But to say nothing can be learned via television is not only wrong, it's passé. The last ten years of study have proved over and over again that television can teach — and on several levels at a time. Our job is to find out how to use the technology instead of simply allowing it to use us. In an educational society comprised of locally autonomous school districts it should be obvious that standards vary. How do we find out what is best? How do we increase the efficient dissemination of what ought to be? How do we up-grade the quality of public education? How do we improve upon techniques which can really help a teacher to deal with students? Television has often been rejected because it is impersonal — a passive experience. We submit that television is passive as any experience *only* if our society discounts mental activity as an active exercise. To view a television program is to be exposed to ideas.

Our hope is that teachers will be given a chance by television to become human beings, in touch with human beings. Perhaps the whole question of the direction which instructional television must take in order to become more potent is an exercise in rhetoric. We hope not. There are things to do which can help shed some light on the utilization process.

We fully believe that the government or some private foundation ought to be interested in establishing some permanent center in which teachers will be allowed to pursue theories of utilization, as applicable to the various media.

We believe that instructional television should be interconnected in order to provide communication between administrators, teachers, and students of the nation, for transmission of in-school telecasts, classroom observations by educators, and new techniques for administrators. This step could eliminate years of trial and error in the process of up-grading educational procedures.

We believe that a broader view must be taken of what material teaches best. Particularly in the area of the Humanities, many programs are being produced by commercial television and educational stations which were not designed for use in the classroom. This is a tremendous waste of resources. A national advisory council could be formed which would begin the job of cataloging cultural and discussion programs that might be adaptable to public school curricula.

We believe that a process similar to the ITV Humanities Project ought to be established on a perpetual basis to provide an organized workshop in which new ideas for instructional television may be developed and tested prior to full-scale use in the schools.

We hope that there may be some way to develop one or more of the five pilot programs which have emerged from this Project into series. In that direction, we will continue our discussion with those who may be interested in bringing that about. Television, like education, must be a continuing process.

RICHARD H. THOMAS, *Project Director*

RICHARD A. HAUSER, *Assistant Project Director*

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The Production Staff of WGBH-TV, Boston

The Selection Panels:

IN NEW YORK
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